

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2403.

SATURDAY, NOVEMBER 15, 1873.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**SOUTH KENSINGTON MUSEUM.—SCIENCE and ART for WOMEN.**—A COURSE of NINE LECTURES will be delivered by ERNEST FAUER, Esq., on the Different Forms of Vocal, Instrumental, and Dance Music (Three Lectures), and on the Art and Science of Pianoforte Playing (Six Lectures), to commence on SATURDAY, the 22nd of November, at 8 1/2 p.m. Instead of Monday, the 18th of November, as announced in the Prospectus. For Prospectus apply to the Hon. and Rev. F. Byss, Treasurer, at the Museum. Fee for the Course, 12s.; first three Lectures only, 6s.

**THE LONDON ANTHROPOLOGICAL SOCIETY** meets at 37, ARUNDEL-STREET, Strand, on the FIRST and THIRD TUESDAYS of each Month, at 8 p.m.

Papers for 18th November:—  
1. Extracts from Foreign Correspondence.—2. Causes which determine the Rise and Fall of Nations, by T. INMAN, M.D.—3. Western Anthropologists and Extra-Western Communities, by J. KAINES, D.Sc.

**LONDON ANTHROPOLOGICAL SOCIETY,** 37, ARUNDEL-STREET, Strand.  
A Paper, by Dr. SIMMS, 'On the Red Men of North America,' will be read on the 18th November, at 8 p.m., before those already announced.

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**THURSDAY EVENING LECTURES.**  
ON THURSDAY EVENINGS, November 20th, 27th, and December 4th, Mr. ERNEST FAUER will deliver a Course of THREE LECTURES on MUSIC, with Illustrative Performances of Selected Works by the Great Composers. Thursday, November 20th, on Handel and Bach. Thursday, November 27th, on Haydn and Mozart. Thursday, December 4th, on Beethoven and Weber.  
These Lectures are primarily designed for the Students in the Schools, but Non-Students will not be excluded. They will take place in the Theatre next the Central Transept.  
Lecture each evening at 8 o'clock. Visitors cannot be admitted after the Lecture has commenced. Fee to Students: Reserved Numbered Seats, each Lecture, 1s. 6d. To Non-Students: Reserved Numbered Seats, each Lecture, 2s. 6d.; Unreserved Seats, 1s. Course, Reserved Seats, Students, 2s. 6d.; Non-Students, 5s.; Unreserved, 2s. 6d. Tickets in the Office of the School; in the Library, next the Reading-Room, near the Byzantine Court; or the Ticket-office, Central Transept, Crystal Palace.  
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**MISS EMILY FAIRFALL** will LECTURE on 'EIGHT MONTHS in AMERICA.'—Nov. 2nd, Clapton; 9th, the Harcourt Literary Society; 11th, St. George's Hall, Barnaby; 20th, St. James's School-Room, Clapham; 25th, the Quebec Institute, Lower Seymour-street; 27th, Walthamstow; December 2nd, Newborough; 4th, Ulverston; 5th, Barrow-in-Furness; 8th, Dumfries; 9th, Hull; 10th, Barnhead; 11th, Bothwell; 13th, Greenock Philosophical Society; 14th, Falkirk; 15th, Glasgow Athenæum; 17th, Edinburgh Literary Society; 22nd, Kilmory; 23rd, Dundee Young Men's Christian Association.  
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SATURDAY, NOVEMBER 15, 1873.

## LITERATURE

## NOVELS OF THE WEEK.

*The House of Bondage.* By E. J. Worboise. (Clarke.)

*Lady Hester.* By C. M. Yonge. (Macmillan & Co.)

*Mysie's Pardon.* By J. W. Hay. 3 vols. (Blackwood & Sons.)

*A Canadian Heroine.* By the Author of 'Leaves from the Backwoods.' 3 vols. (Tinsley Brothers.)

*Wrecked Early in Life.* By Heather. (Town and Country Publishing Company.)

*Cruel Constancy.* By Katharine King. 3 vols. (Samuel Tinsley.)

THERE is certainly a Nemesis waiting on those who write religious, or, we should rather say, polemical, treatises under the guise of novels. Here, for example, is Mrs. Worboise, whom we have hitherto known as a writer of stories, with, perhaps, a slight tendency towards the "goody," but unobjectionable in the main, fairly entertaining, and quite lady-like. In an evil hour she has become an admirer of the more Evangelical form of Broad Church Christianity, and has thought it her duty to "testify" by means of a story. Consequently she has produced a book full of the squabbles and cabals of High Church, Low Church, Dissenters, and Latitudinarians in a big manufacturing town, which not even two burglaries and a stolen will can prevent from being hopelessly dull, and which contains such grammar as this,—"While practising a difficult piece of Bach, Mr. Pettifer came into the drawing-room with a slip of paper and a pencil in his hand"; and such a specimen of taste as, "They had the choice of three things—going to the Anglican mass, and eating a nasty pasty wafer, or, &c." We have no pretensions to being a High Church organ, but when we read Mrs. Worboise's opinions on High Church preachers, we are tempted to ask (were it worth while to treat such opinions seriously) whether she has ever heard such names as Liddon and Pusey. After this, we need hardly observe that the "House of Bondage" means the Established Church, and that the two principal characters are a clergyman, who at the end of the book joins the "Free Church of England," and a young lady, brought up in France, who always calls her aunt *ma tante*, and marries a Dissenting minister. He is persuaded by the clergyman aforesaid to "go into Parliament to strengthen the hands of Miall, and Richard, and Leatham, and help old Bright when he comes back again to hold his own"; and goes accordingly. He lives in Prince's Gate, and we hope the statesman so familiarly spoken of has profited by his assistance. Seriously, however, we must hope that Mrs. Worboise may not produce another book of this kind. No possible good end can be served by it; rather, as far as it can have any effect at all, it is likely, by bringing important questions into contempt, to do mischief within the limited circle which it will probably reach.

Only the other day we reviewed a story of Miss Yonge's in four volumes: we now have

before us one of those that seem to fall like chips from her indefatigable lathe. In this instance, the simile seems to us particularly appropriate, for between 'Lady Hester' and 'The Pillars of the House' there is an obvious resemblance, which suggests that the shorter story must have owed its origin to ideas arising in the process of constructing the longer. We have again the history of a family of young people thrown on their own resources by unforeseen events, and boldly accepting the necessity of a descent in the social scale. The present story, as told by one of the members of the family, is that the father, Lord Trevorsham, in his younger days, when serving in Canada, had privately married a Canadian girl. Soon after, they were separated by military exigencies, and each supposed the other dead in an Indian raid. Lord Trevorsham returned to England and married again; and one of the sons of this marriage, being under similar circumstances in Canada, falls in with an old lady, who is struck by his name, and thus the whole story comes out. Meanwhile there has been a daughter of the first marriage, and she has married in her turn, and has a son, who at this time is the heir to Lord Trevorsham's property and one of his titles. But before she can reach England Lord Trevorsham has married a third time, and this time validly, for the old lady, who, of course, was the first wife, dies opportunely a month or two before his marriage. Consequently, though the second family, who have been brought up under the belief that they are lords and ladies, are illegitimate, Lady Hester finds that there is a life (a son having been just born) between her son and the inheritance. The eldest son of the second (illegal) marriage, hitherto Lord Torwood (whose Christian name of Fulk, no less than his character, points to his close relation with the Felix of the 'Pillars of the House'), turns farmer, and, with his sisters, undertakes to bring up the little heir, upon whose life or death depend Lady Hester's chances. Her first husband, an American farmer, dies, and she marries the lawyer whose persuasions first set her mind upon regaining her true position, contrary to the wish of the stout American Republican, the father of her boy. Of course, the lawyer is a scoundrel, and, failing all other chances, he attempts to murder the young Lord Trevorsham under cover of a duck-shooting expedition, but only succeeds in killing his own step-son, which, by the way, Miss Yonge does not seem to see would be exactly as much wilful murder in the eye of the law as if the shot had reached the person it was intended for. The mother lives only long enough to admit her half-unwilling complicity, and to be reconciled with the brothers and sisters whom she has done her best to injure; and with her death the story ends. It is, perhaps, not one of Miss Yonge's most successful efforts, if effort be the right word to apply to these stories that flow with such ease from her facile pen. She is less at home in a tale of bigamy and murder than when she describes the ordinary life of an English family, and shows us the interest which lies in common events and commonplace characters; and the best parts of the whole story are those in which she depicts the life of the young "patricians" turned farmers, in their homestead in that pleasant South Devon country which

is her favourite scene, and where she is far more at home than on ground which authoresses of a different school have already appropriated.

A novel dealing faithfully with the social life of an Australian colony deserves attention from the English public, and 'Mysie's Pardon,' a domestic tale of Scottish settlers in Victoria, has also general merits which should earn for it a favourable reception. As a bit of character-drawing, the description of Mysie's energetic, shrewish, prejudiced, yet true-hearted nature, is good. She and her brother John, the children, by his first wife, of a shiftless sort of gentleman-farmer in Fife, are settled on a comfortable agricultural property near Ballarat, to which a tender feeling for the "east neuk" at home has given the name of Greenhaugh, which becomes generic to the different colonial settlements of the Raeburn family. There Mysie lives and flourishes, happy in the affection of her favourite brother, and in the domestic sway which there, as in the old country, she wields with despotic energy over maid-servants and hinds. These latter are endowed with sufficient character of their own to give her constant and congenial employment. Norah, the handsome and rather formidable Irish cook, is an adversary quite worthy of her steel; while her own countrywoman, the shiftless Babbie, and Mr. Tom Blarnigan, the ill-tempered yet comic gentleman, who, in the intervals of speculation on the share-exchange at Ballarat, condescends to a little light employment about the house and garden, afford admirable opportunities for the exercise of her practised talents for "flying." But a momentous change is produced in the happy, if not peaceful household, by the arrival, after her father's death, of Mysie's half-sister Maggie, whom the former can never cease to regard as the representative of the detested step-mother, the introduction of whom to her home was the bane of her early life, and represented as an outrage on the memory of a parent whom she loved with all the intensity of a concentrated nature. Nor does Maggie's personality, charming as it is to her brother, and irresistible to the male youth of her new country, tend to soften her stern sister's unreasonable aversion. She is, in all respects but truthfulness, the opposite of Mysie; never having been hardened by self-dependence, and having by her brother's care been educated with more finish and refinement, she seems useless and frivolous to the woman of rough speech and rustic tastes, who refuses to look below the surface for the real value of her character. So Mysie goes on nursing her grudge, and giving way to a jealousy she will not acknowledge to herself, till one day, when having wrought herself into a passion over a love affair of Maggie's she uses hard words of her sister's dead mother, she finds she has roused a spirit as capable of sensitive affection as her own. How peace is brought about, on those lasting terms upon which alone peace is possible between two strong and ardent natures, is the subject of the tale, which is so handled as to bring us into contact with various phases of colonial life in Australia and New Zealand. On the whole, it is well managed, though we could have spared a good deal of detail about the complicated villainies of Messrs. Netherwood and his friends, unmitigated specimens of Antipodean rascality. However, as they

necessarily make us acquainted with rough scenes and varieties of humanity, which we could not have known in company with our well-behaved Fifeshire folks, we can condone some prolixity in this part of the tale. The descriptions of places and scenery throughout the book are vivid; and the characters, with their respective national and individual differences, exceedingly life-like. The dialogues and dialects are perfect. Perhaps the episode of Joe Dodder, the dreamy good man from a cathedral town in England, too child-like to have strayed so far, is as pathetic as anything, but we think it is a little over-strained. Certainly, it is difficult to believe that, even in a country imperfectly settled, a magistrate would have given a protection order to Joe's wife on such slight grounds as sufficed to reduce that injured man to beggary. But the administration of justice, we observe, is one of those things which the patriotic author does not praise.

In the 'Canadian Heroine' we have another not unpleasant story of colonial life, this time drawn not from the energetic South, where modern emigrants jostle one another in a commercial activity worthy of the toiling England of to-day, but from the picturesque old Dominion, with its steady old-world ways, and its commixture of widely different races. The point of the story lies in the effect upon the life of Lucia, who gives her title to the book, of her strange parentage, as the daughter of an Indian by an English lady. She is introduced as living alone with her mother, apparently a widow, over whose past life a veil of secrecy is drawn, which we may remark, in passing, is neither probable nor natural. Her rare beauty, resembling that of a dark type of Spaniard, is accounted for by her neighbours on the supposition of a Spanish admixture with her Irish race—an idea to which the name Costello, assumed by her mother, gives an additional probability. The last thing imagined by those who know and admire her, is that that gentle matron in her early youth was captivated by the beauty and imagined heroism of a so-called Indian chief, who many years before had been celebrated in the fashionable coteries of London, when, under the auspices of an earlier Barnum, he enacted the part of an enlightened and patriotic Christian, visiting Europe to bespeak the interest and assistance of the philanthropic world for his benighted countrymen. Such, however, is the fact, and Mrs. Costello, after enduring much tribulation at the hands of one whom she finds, to her cost, a mere vulgar semi-civilized savage, has managed to escape from an intolerable yoke, and, up to the point at which the story opens, to elude the endeavours of her husband to re-possession himself of his wife and child. The calm is, however, broken, and the mystery compulsorily dissolved, by an atrocious murder being committed in the neighbourhood of the Costellos' home, the authorship of which is, on strong circumstantial evidence, attributed to a vagabond Indian, in whom, now sunk in misery and degradation, is discovered the fascinating chief under whose influence Mrs. Costello in her youth gave up her country and her friends. The behaviour of mother and daughter,—the revival of wifely affection in the one, and the dutiful endurance, in which we trace a hereditary virtue, of the other,—under the pressure of these trying circumstances, is

the really artistic portion of the book. The scenes in the jail, where the modern child of the mist pines till he learns, almost too late to realize, the establishment of his innocence, are powerful and pathetic. Less excellent are the complications which Lucia's knowledge of her parentage produce on the love-affairs which form the conventional staple of the tale. There seems no reason why the consideration of race should repel real lovers in such a case. Yet the modern hatred of inferior races and horror of mixed blood, that characterize the vulgar European, are no doubt truthfully described, and reign with curious intensity among those Transatlantic settlers, who seem, on strong evidence, to have derived many of their characteristics from Indian admixtures in the seventeenth century. Into the details of this portion of the story it is not our purpose to enter. The love-making has nothing remarkable about it. Lucia is very handsomely settled at last in an English home, and bids fair to become as commonplace as her previous history is extraordinary. Canadian life and scenery are evidently dealt with at first hand, and the book throughout, though only noticeable in the respects we have indicated, is written with fair scholarship and skill.

'Wrecked Early in Life' is a harmless little story. The young man who forms the central figure is a monomaniac, on whose spirits an episode of his early life has made such an impression, that he retires to a species of hermitage, in the shape of bachelor apartments in Kensington, and lets it be understood that a mystery of guilt prevents his doing so much of his duty to society as consists of wooing marriageable damsels. This blighted being, Hugh Maskeleyne by name, is thus disturbed by what, to our view, seems justifiable homicide. Being at sea in an open boat, accompanied by his friend, captain of their vessel, which they have just abandoned, and by another man, whom he has recognized as a burglar and a murderer, he strikes a blow to prevent an assault upon his shipmate by the villain, with the apparent result of the submersion and drowning of the latter. Unconsoled by the reflection that he has deserved well of society for ridding it of a ruffian, he leads a disconsolate life, till the discovery of his supposed victim, alive and legally convicted, enables him to address himself with a clear conscience to the acquisition of a charming wife. The personages described are excellent folk, of a somewhat hum-drum character; and, except the foregoing difficulty, a curate of some originality in his matrimonial views, and a rather elaborate mystification of a detective, there are no salient points in the story. It is, however, well printed, and rather above than below the average of its kind.

Miss King's new book, although written with some ability, is not so pleasing as some former works from her pen. In it we are introduced to two young Irish ladies, living together in a large mansion in the west of Ireland, near the Atlantic coast, the scenery of which is well described. They are both beautiful and attractive, and in due time both have lovers. On their treatment of these lovers hangs the tale. Helen, the younger of the ladies Desmond, having a somewhat awkward-tempered admirer to deal with, on whom she has already imposed a long probationary period, from

sheer perverse coquetry affronts him on his return to her, so that for five long years two people who are pining for one another keep apart in senseless isolation. She is rightly served for her folly by getting only part of him at last, for in the interval poor Merton gets crushed by the mast of his ship, and loses one of his arms. Edward Fitzgerald, though hardly so much to be pitied, receives still harder treatment from the queenly Iona. He, being the impoverished descendant of an ancient race, and the owner only of an old tower and a commission in the army, has steeled himself, he thinks, against the allurements of matrimony. The charms of Iona, whom he meets in the romantic woods and on the cliffs of the suggestive sea (out of which they extract a good deal of moralizing), so far overpower his resolve, that before leaving for a long period of foreign service in India, he binds her to him by the most solemn vows of constant fidelity. Though exposed to some temptation on the voyage, he maintains his constancy for some years, while Iona on her part never wavers a moment from her troth; but the outbreak of the mutiny, which occurs after she has sent, and before he can receive a letter inviting his return, as a timely accession of fortune will enable them to marry in spite of opposing relatives, exposes his honour to a trial which he is powerless to overcome. He saves the life of a beautiful girl, who is made an orphan by the cruel murder of her father, and with her goes through the terrible siege of Lucknow. After many struggles of conscience, he gives way to his new attachment, and returns to Ireland to seek his freedom from his early love. To Fitzgerald's disgust, and the surprise of the reader, he has reckoned without his host. The lady stands firm; and not only refuses to release him from his engagement, but actually drags her reluctant victim to the horns of the altar. Poor Fitzgerald, always a little too late, then does what he should have thought of before, and runs away, having previously made over to his wife all his newly-acquired property. Arrived in India again, he finds Pearl Malcolm has departed for England, and, being possessed by a scandalous Indian matron with the idea that she is false to him, he passes some years of not undeserved discomfort. Things are in the end set right by poor Iona's death, and on Fitzgerald's return to Ireland he finds Pearl established as companion in his late wife's house, and bequeathed to him by a dying message from that injured lady. The blot on the book is the monstrous improbability of the leading incident. Iona is a great deal too proud, and Fitzgerald too selfish, for such an event to be possible between them, even if any imaginable pair could have acted as they do. For the rest, there are some well-written descriptions of Indian life, though the Irish part of the story is the most successful. With all respect, we do not think four miles in twenty-five minutes (rather slower than the boat-race) a remarkable burst with hounds; but, on the whole, the fresh country life, and the appreciative descriptions of nature, would redeem a worse book from condemnation. There are characters, too, concerned, and the Irish of Darby and Kitty is natural enough.



*Prophecies and the Prophetic Spirit in the Christian Era: an Historical Essay.* By J. J. Ign. von Döllinger. Translated, with Introduction, Notes, and Appendices, by Alfred Plummer. (Rivingtons.)

It is impossible that any book by Dr. Döllinger should be otherwise than full of learning, and full of matter that is at once both valuable and curious. The task, too, of the editor of this translation has been carefully and conscientiously performed, and the various notes and appendices which Mr. Plummer has added give a further importance to the work.

At the same time, we are obliged to confess that we are a little disappointed. The fact is, that Dr. Döllinger, though he stops at the sixteenth century, has yet taken too small a canvas. Several important figures are altogether omitted, and there is a certain want of proportion and a certain crowding together among those that are portrayed.

The entire subject of modern prophecy is, indeed, a wide one. There are the religious prophecies which point to the coming of Anti-Christ and the end of the world, and extend from St. Martin of Tours, in the fourth century, to our own Dr. Cumming of to-day. There are the national and dynastic prophecies, which deal with the fortunes of great nations and ruling families, and which may be said to begin with Merlin and end (so far as we have now got) with the strange predictions attaching to the Imperial Bonapartes. Dr. Döllinger makes a further division into "cosmopolitan" predictions, or such as have reference to the Christian Church; but it is not very clear how he distinguishes these from the religious prophecies, of which also he treats.

There is another class, however, to which Dr. Döllinger makes but little reference, and which yet bears close relationship to prophecy. When the astrologer calculated the stars, and drew the nativity, and told the secrets of the Twelve Houses, he predicted the future with a certainty no doubt equal to that of the prophet by profession. When the chiromancer examined the palm of the hand and traced the Line of life, the Line of the heart, and the Mound of Venus, and pointed out their meaning, he, too, was a predictor of events to come. So, too, with the interpreter of dreams or of omens—the inquirer into the 'Sortes Biblicæ' or 'Sortes Virgilianæ.' It is certainly difficult to except the results of these precious industries from the list of prophetic utterances, though it is true that such readings of futurity had, for the most part, only a private and personal significance, and are thus, perhaps, justly excluded from Dr. Döllinger's scheme.

Having described the various kinds of predictions, Dr. Döllinger explains their origin. He conceives that some are "the spontaneously generated product of a certain condition of things and of public feeling, without any defined object, without the definite or conscious authorship of any individual person." Such predictions spring generally from national hopes and fears,—thus "Merlin is at bottom the prophetic spirit of the people personified, and every saying was tacked on to his name."

Prophecies of another class "have the elements of deliberate creation," and are intended

to serve some special interest. Lastly, there are "conjectural or sympathetic views of a man," who "draws conclusions with regard to the phenomena of a future age, and boldly predicts them as facts." As illustrations of the second class of prophecies, Dr. Döllinger (who sometimes takes instances beyond the limit of the book) gives us, among others, an invented prediction of Queen Christine in reference to Poland, and an inspired letter which a Quaker wrote in support of William the Third. As an example of the third class, Dr. Döllinger quotes from a sermon delivered at Notre Dame by a celebrated preacher, Beauregard, in which, thirteen years before the Revolution, he seems to have foreseen much that then occurred. On the whole, perhaps the simplest distinction between the various kinds of so-called modern prophecies would be between those that are due to natural foresight, and those which, it is alleged, are the results of miraculous foreknowledge.

Of the former (for we need not confine ourselves more than Dr. Döllinger does to the first fifteen centuries), one of the most notable, though a very obvious example, is Bishop Berkeley's still unaccomplished prophecy about America:—

Westward the course of empire takes its way;  
The four first acts already past,  
A fifth shall close the drama with the day;  
Time's noblest offering is the last.

Then, again, there is Sir Thomas Browne's rhythmical prophecy, in which he looks forward to a time—

When America shall cease to send out its treasure,  
But employ it at home in American pleasure;  
When the new world shall the old invade,  
Nor count them their lords but their fellows in trade;  
When men shall almost pass to Venice by land,  
Not in deep water, but from sand to sand.

Of prophecies by those professing some miraculous gift, we have the absolutely fraudulent inventions of charlatans, and the excited utterance of men more or less sane, more or less exalted, and generally self-deceived. These last are, of course, the only prophets, in the sense of predictors of the future, with whom we have to do; and we suspect that when we have got rid of those whose shrewdness leads them to foresee events, and those whose cunning impels them to invent prophecies, the list will not be a very large one. But then it is hard to discriminate. Take, for instance, Savonarola, of whom Dr. Döllinger gives us an interesting account. "On the prophetic powers of Savonarola," he says, "the opinions of his contemporaries were as divided as those of men of recent times. But, nevertheless, it is becoming more and more generally acknowledged that this extraordinary man (as the best of his biographers, Villari, has expressly said) was really possessed of a special gift of divination." The historian, Comines, and even Macchiavelli, appear to have believed in his supernatural powers, while Guicciardini reserved his judgment. It is certain that Savonarola's natural gifts were almost sufficient to account for his power of prevision, and it is more probable that there has been some little exaggeration than that a faculty akin to that of the Scotch second sight was really his.

The most remarkable story of modern prophecy Dr. Döllinger unhesitatingly discards:—"None the less is the celebrated visionary

announcement of the horrors of the French Revolution by Cazotte, which Laharpe has so dramatically related, indubitably an invention of Laharpe himself." We wish Dr. Döllinger had given us some evidence of this. The story is almost too well known to quote. Some little time had still to pass before the Revolution should finally break out; but a gay party of the most advanced thinkers of the day were discussing its possibility. At last Cazotte broke silence, and declared that he had witnessed in his mind all that the Revolution should bring with it: Condorcet should die in prison; De Chamfort should commit suicide; Bailly, De Malesherbes, the Duchess de Grammont, and others (all guests then present), should be guillotined; and Laharpe, the unbeliever, should become a Christian. It has been said that before the Revolution this prophecy had often been repeated and canvassed; at the Revolution it was all fulfilled.

We are sorry that Dr. Döllinger should have stopped his Essay at the very moment when the most noted of modern prophets, Nostradamus, comes forward. His predictions, arranged in verses of fours, or quatrains, number upwards of a thousand. Henry the Second of France, whose death the soothsayer is supposed to have predicted, believed in Nostradamus, and he was made physician to the Court. His other most memorable prophecies were those of the death of Charles the First and of the Fire of London. But it is really impossible that out of so many guesses into the future some one or two should not, apparently, be realized. As a whole, his 'Centuries' (as he calls them) are the dreariest reading, and Aubrey's criticism, that they are not easily understood *till they are fulfilled*, exactly represents their quality. Later French prophecies, of which we heard during the German invasion, were singularly unsuccessful. The nun of Blois deceived her votaries, and the enemy's watch-fires might have been seen from Tours.

Turning again to the book before us, we need not linger over the chapters respecting prophecies of the Coming of Anti-Christ, and the decline of Rome. These are chiefly the natural expression of minds in a highly-excited state, seeing evils in the present, and denouncing woes for the future, and they scarcely pretend to any supernatural insight. We wish, however, that somewhat more space had been allotted to the curious forgeries about the Popes, which for so long were held in reverence as the prophecies of St. Malachi.

Of national prophecies, Dr. Döllinger goes most fully into those which bear the name of Merlin; and this is quite accounted for, since he tells us that, in the thirteenth century, Merlin's fame had spread so far that even in Italy any strange occurrence was immediately traced to a prophecy of his. In England, however, we are inclined to think that other mediæval prophets, to which Dr. Döllinger makes no reference, are now more often quoted. A crazy old woman of Knaresborough, known as Mother Shipton, and a Cheshire idiot, named Nixon, were both addicted to the making of rhyming prophecies, and to this day their doggerel is still repeated in country districts. Most of these verses are barely intelligible, and in the majority of cases it could be only after the event that a mean-

ing would be tortured out of them. Perhaps the latest English predictor of any note was the foolish Lady Eleanor Davies, of the time of Charles the First, and she was probably more of a mad woman than an impostor.

The only other national prophecies which Dr. Dollinger has given us are those of Ireland, Scotland, Portugal, and of the Eastern Empire, and the account is rather slight. We should like to have heard something of that prophecy which is said still to haunt the Turks, of a time when the Christians shall march victoriously through a certain gate of Constantinople, and the dominion of Mahomet shall pass from Europe for ever.

Of what Dr. Dollinger calls "Cosmopolitan Prophecies," quite the most memorable are those of S. Hildegard, of Bingen, on the Rhine. He says of her—"This German prophetess certainly stands quite alone, in the whole of Christian history, a phenomenon without a parallel. No prophet has ever acquired so high a reputation; no saint has ever won such general acknowledgment, such unbounded reverence." Still her prophecies are more the foretelling of calamity to the Church from the vices of the clergy, than any real forecasting of the future.

Michael Scott is barely touched upon, and the account of Roger Bacon is not very satisfactory. On the other hand, we have a very full and remarkable account of Joachim and his followers, among whom both Dante and Rienzi may be in some sense numbered. Joachim's system, however, is rather based on the interpretation of the Scriptural prophecies than in the assumption of special gifts of his own. He is indirectly, and not directly, a prophet; but his influence was wide and his disciples numerous.

Of other predictions we can only add that that of Herman (as well shown by Mr. Plummer in one of his appendices) is a forgery; while those of S. Bernard, S. Catherine of Sienna, and S. Brigitta, were almost always unfortunate failures.

A complete history of modern prophecies has still to be written. The materials are widely scattered, and often not easily accessible. The pretenders to prophecy are numerous and their claims excessive. At present, all we can do is to give an open verdict of "not proven" to the assertion that a supernatural gift of prophecy has ever existed in the Christian era. Meanwhile, perhaps, there is no other book which throws more light on a difficult subject than this of Dr. Dollinger's.

#### A PRIMEVAL RACE.

*A Phrenologist amongst the Todas; or, the Study of a Primitive Tribe in South India: History, Character, Customs, Religion, Infanticide, Polyandry, Language.* By William E. Marshall. (Longmans & Co.)

WHEN the Nilgiri hills, in the south of India, were first explored, about sixty years ago, a very remarkable hill tribe was found to inhabit them, whose members did not till the ground, and were wholly engaged as herdsmen. At first sight they appeared to be entirely distinct from all the other races of India, and numerous theories were suggested as to their origin. The Todas are tall, well-formed men, with handsome Jewish features, and masses of hair forming a sort of dense crown, for they wear

no other head-dress. An aged Tuda, with snow white beard, loose mantle over one shoulder, and long staff, irresistibly reminded the first visitors to the Nilgiris of the pictures of Jewish patriarchs. There are other tribes on these hills, especially the Badagas, who are agriculturalists; but the Todas claim to be lords of the soil, and must, therefore, have been the first occupiers. Living in small settlements called *mands*, consisting of a few huts shaped like the tilt of a waggon and a dairy, they are occupied exclusively in the care of their splendid buffaloes, and exact a tribute of grain from the Badagas for the use of their land.

The Todas must have been completely isolated on these hills for centuries; but long as they have been lords of the Nilgiris, there was an older and a more civilized race there before them, from which they are certainly not descended. Numerous cromlechs and cairns, containing relics of a departed people, are scattered over the hills, which, from time to time, have been more or less carefully examined. Capt. Congreve wrote a detailed account of them in 1847, and we understand that the results of the still more thorough examination undertaken by the late Mr. Brecks, the Commissioner of the Nilgiris, under the auspices of the Madras Government, are about to be published by his widow. These ancient remains belong to a people of whom we know nothing, and who are conjectured to have been the first stratum of Indian population, before the Dravidian races occupied the peninsula. But with the Todas these more ancient occupiers of the hills had nothing to do.

There are numerous published accounts of the Todas, a people whose peculiarly isolated condition renders every detail of their habits and customs most interesting; but Col. Marshall's book is certainly the best and most exhaustive monograph that has appeared upon the subject. He has collected his materials with care and discrimination, and evidently conducted his personal investigations with tact and industry. His association with Mr. Metz, a German missionary, who has worked for many years on the Nilgiris, and with Mr. Pope, the well-known Dravidian scholar, has enabled him to supply his one defect, a want of knowledge of the barbarous Tuda dialect. An outline of the grammar of the Tuda language by Mr. Pope and the vocabulary collected by Mr. Metz render Col. Marshall's monograph as complete as can be desired.

Language is the best test, except under rare circumstances, of the origin of a race; and that of the Todas proves that these interesting people are of the Dravidian race, brethren of the inhabitants of the Indian peninsula, but isolated on their hills long ages ago; for no trace remains of the employment of any written character by the Todas, so that they probably separated from the other Dravidians before writing was introduced. These Nilgiri herdsmen speak a dialect of old Kanarese; but, as Mr. Pope tells us, "they chiefly converse in the open air, calling to each other from one breezy hill-top to another. Their speech sounds like old Kanarese spoken in the teeth of a gale of wind."

The Nilgiris form a great knot in the mountain range of the Western Ghats,

averaging a height of 7,000 feet above the sea; and, until last year, Dodabetta, the highest peak, was believed to be the loftiest land in India south of the Himalayas. In such a climate, probably the most delightful in the world, the Todas have developed into a magnificent race, totally unlike their brethren in the plains. Indeed, they form a most striking example of the effect of climate on a race of men. They practise polyandry, and have intermarried most intimately for many generations, a circumstance which enables the inquirer to investigate the effects of such intercourse on their physical and intellectual development. The result is very interesting. While there is remarkable uniformity in the shape of the skull, the individual faculties frequently assume abnormal proportions, considerably at variance with the common average. This would seem to indicate the constant presence of what Mr. Galton would call the individual equation, apart from qualities inherited from parents. The average height of the Todas is 5 ft. 8 in., while some individuals reach to 6 ft. 1 in., and there are no short people. Col. Marshall describes their features, hair, and limbs in detail, and illustrates his tabular statements with some excellent photographs, which convey an accurate idea of their appearance; and in his fifth chapter he gives a picturesque description of the land they inhabit, the Nilgiri plateau.

"Picture an abrupt-edged table-land, on the apex of a solitary mountain—a very Laputa in its complete isolation—whose evergreen surface is one continued intermixture of rounded hills, with tracts of rolling prairie. The hills as accessible as those of Malvern; the prairie land as ceaseless, in its long undulations, as the billows of the ocean. Short coarse grass clothes the whole, save where the deep forest holds possession of the damp secluded valleys, or the cool little woods moss the banks of the prolonged gulleys, through which the trickling streams or dashing bourns course down the hill sides; then collect, and through successive vigorous rapids and tumultuous cataracts—where, from behind the clouds of spray and mist, noise roars its prolonged approval—precipitate themselves into the plains below. Wherever, in fact, rich soil and a perennial supply of moisture may be found, there are the ever silent woods; for the periods of annual drought are long; the monsoon rain flows quickly off the hard surface of the exposed hills, and the scorched grass containing the young saplings is yearly fired. These woods and forests, and lovely glades, whose perfect quiet is broken only by the calls of wild animals and birds, or by the rustic sounds of Tuda cattle—almost equally wild—herding in the open, form pre-eminently the characteristic features of the scenery."

Col. Marshall has collected all the facts connected with the domestic economy of the Todas with extreme care; describing the situations of their *mands* or villages, the method of building their houses, and all the interior furniture and utensils. He also describes the customs connected with the birth and naming of children, marriage rites, funerals, and gives a long list of relationships. Then follows an interesting chapter on the curious isolation of the Tuda people, and their strange persistency in idleness, though in contact with the agricultural Badagas and other busy trade-loving tribes. The Todas have perfected a dairy system which enables them to live entirely at ease and without labour, and indeed they pass their lives in a considerable degree of homely comfort.



But they have no implements for the chase, although their woods are full of game; they raise no grain, and have no desire for wealth, no lust of power. Col. Marshall looks upon these as the attributes of a primeval race which has remained almost unchanged, through avoiding conflict with nature and man. The Tuda is a simple idle man, but without taint of the ferocity of savagery.

Great pains have been taken to obtain trustworthy statistics, the results of which are of considerable value in the study of the social economy of an isolated race. It appears that the Tudas number about 713 souls, of whom 465 are males, and 248 females. The proportion of men to women is 100 to 75; and of actually married men to married women it is as 100 to 77, which represents the existing state of polyandry in the tribe. It seems certain that the Tuda population is now increasing; and, if they persist in adhering to their present habits and customs, a time must inevitably come when the tribe will drift into a condition of great distress. As soon as the cattle have reached the largest number that the available pasturage, which is strictly limited, can sustain, some additional means of subsistence must be found, if the population continues to increase. Thrift will then be forced upon these simple people, who have enjoyed a pastoral existence for centuries, with scarcely a thought for the morrow. They must then sell their horns and hides, which are now heedlessly thrown away, to be turned into money by the low caste Kotas, and they must both work and learn some of the ordinary laws of trade.

There is scarcely another example of a race so completely isolated as the Tudas, and the careful collection of all accessible materials for a study of their condition is certainly an important service to anthropology. Col. Marshall has not only done this conscientiously and well, he has also produced an agreeable and entertaining book, admirably illustrated, which we can recommend to the general reader as one from which he will derive interesting information in a pleasant form.

### THREE VOLUMES OF VERSE.

*Vignettes in Rhyme and Vers de Société.* By Austin Dobson. (H. S. King & Co.)

*Narcissus, and other Poems.* By E. Carpenter. (Same publishers.)

*A Tale of the Sea, Sonnets, and other Poems.* By James Howell. (Same publishers.)

The writing of verse, like the practice of virtue, is, or should be, its own reward. At any rate, except in quite exceptional cases, no other reward is probable. The poet who is swayed by a genius which he cannot control, is one thing; the verse-maker who writes because he chooses to write, is quite another. There may be careful execution, there may be graceful fancy, there may be good taste and cultured intellect, but, unless all be melted and fused together by the true poetic fire, it is rarely, indeed, that anything is produced which possesses permanent and intrinsic value.

Of the books before us, that by Mr. Dobson takes quite the highest place. His *Vignettes* are really clever, clear-cut, and careful. Here and there, as in the 'Virtuoso,' there is a touch of Mr. Browning; but, on the whole, there is but little imitation, and a good deal

of painstaking work. The tone, however, is cynical rather than humorous, and there is no imaginative power of any real distinction. The best poem in the book—and some three or four lines of it are strikingly fine and original—is 'The Dying of Tanneguy du Bois.' Apart from the refrain, which becomes monotonous, the conception and the execution are undeniably good, and there is a warmth of feeling quite unusual in Mr. Dobson's verse.

The knight is dying, and he knows that herb nor leechcraft can bring any help, and he shall never see again the show of shield and crest on any battle-field. He then goes on:—

Yea, with me now all dreams are done, I ween,  
Grown faint and unremembered;—voices call  
High up, like misty warders dimly seen  
Moving at morn on some Burgundian wall;  
And all things swim—as when the charger stands  
Quivering between the knees, and East and West  
Are filled with flash of scarves and waving hands;—  
"There is no bird in any last year's nest."

—Any man who could write the lines we have italicised may do still better things.

Mr. Carpenter's 'Narcissus' gives token of culture and of Keats! but it is Keats "writ," indeed, "in water." The contrast between the happy love of Endymion and the sad passion of Narcissus is not so great as the contrast between the poems; and Mr. Carpenter's other classical poem of 'Persephone' is not happier. One of his characteristic faults is the way he overcharges his lines with compound epithets. Here is the opening of 'Narcissus':—

Once when the golden day had dawned and died,  
Narcissus, lily-cradled by the side  
Of silver-waved Cephissus, whose soft sheen  
Day-long divides his meadow-margins green,  
Was found by woodland nymphs.

Here, too, is a verse of the song Persephone sings on Enna:—

Children of the shining meadow,  
Thousand-coloured like the sun,  
Sun-compact of light and shadow,  
Beauty-shapen every one.

Different, indeed, from that song of Proserpine which she once sang to a poet of the name of Shelley!

In the other pieces in this volume there is the same want—they abound in words and call up no clear pictures. A love of nature, indeed, is apparent, and a knowledge of botany, which is only too minute. The elaborate description of the white dots and dark rim in a maiden-pink, which a fairy called Candy is pleased to give, shows observation, and, *probably*, some slight remembrance of a certain not unknown passage, beginning "The crowslips tall her pensioners be." We cannot, however, congratulate Mr. Carpenter on making a daisy "shake her tresses" and "clasp each lily finger," for the simile in either case is about as bad as possible.

In the sonnets there is carelessness of versification, which we can hardly account for, as this is not one of the usual faults of the volume. How are we to read

Where Genoa spreads white arms crescent-wise;

or,

Companionless, deaf, in dread solitude,  
which appear in the first two sonnets.

Let us now give a few lines from Mr. Carpenter's best—though rather wordy—poem, 'On a Crucifix in the Church of St. John Lateran, Rome':—

Still, still they crucify thee, O great Christ.

They took thee from thy cross on Calvary,  
And nailed thee in a splendid place unpriced  
Of malachite and gold and porphyry.  
They counted all the wounds thy body bore,  
They measured all the hours of misery,  
On spear and reed and sponge they set great store:  
Still, still they crucify thee, gentle Christ.

From Mr. Howell's poems we fear it would be impossible to find a single quotation which would not be either trifling or grotesque. One of this gentleman's peculiarities is the number of verses addressed to young ladies of his admiration. Cowley's list of loves is insignificant by the side of Mr. Howell's. He makes, indeed, one rather left-handed compliment, which we trust "Rosa" and another nameless fascinator will overlook, but which, on the whole, he had better not repeat. He has heard of the Peers of England, and he seems to have seen the word "peerless" as used in a complimentary sense,—so, with some natural confusion, he writes of "Rosa"—

The peer of girls  
With waving curls  
And two black eyes outsparkling all!

And in 'The Poet's Love-Song'—

Like a golden morning  
Gemmed with silver pearls,  
Beauty's self adorning  
Art thou Peer of Girls.

We are afraid that Mr. Howell has given us to understand that these two ladies are as good, as other girls, and no better.

We gather that Mr. Howell's season for love-making must be passing. However, he seems to have other resources, and with the last four lines of the following extract we are in full agreement:—

Yet God, in compensations ever kind,  
To my weak body's given a strong mind;  
Active in age as in the days of youth,  
In study, observation, seeking truth.  
Great Nature's book near fifty years I've studied,  
Yet is my reason blown—nay, scarcely budded!  
Little I know of Nature's vast expanse,  
Although I've learned to know my ignorance;  
The more I learn, yet still the more I see,  
I've got no farther than my A B C.

Leaving Mr. Howell in this teachable frame of mind, we would commend to him these words of Selden:—"Tis a fine thing for children to learn to make verse, but when they come to be men they must speak like other men, or else they will be laughed at."

### AFRICAN ROMANCE.

*Great African Travellers, from Mungo Park to Livingstone and Stanley.* By William H. G. Kingston. (Routledge & Sons.)

MR. KINGSTON would do better to eschew facts, with which he does not seem to be qualified to deal, and to confine himself to fiction. He professes to give the history of travellers in Africa, based, doubtless, on their published narratives, but he does not bear in mind that the duty of the historian is far from being limited to the repetition of the erroneous or unfounded opinions and statements of the travellers themselves, who are quite as liable to error as those who may never have travelled. Take, for instance, Mr. Kingston's unqualified assertion (p. 4) that "the late discoveries of Livingstone prove that Herodotus had obtained a more correct account of the sources of the Nile than has hitherto been supposed,"—than which nothing could be more untrue. Every geographer knows that the veteran traveller's

interpretation of the text of Herodotus, and his notion that the "fountains of the Nile" of the Greek historian are situated in an earthy mound somewhere about the eleventh parallel of south latitude, are fancies, which, for the sake of Livingstone's reputation, were better buried in oblivion. So unconscious does Mr. Kingston appear to be of the facts of the case, that in the map accompanying his work he places the head of the Nile in accordance with these crude notions of Livingstone, of which, however, the unfounded nature will soon be demonstrated, if it be true, as reported by Dr. Beke in the *Times* of last week, that our adventurous countryman has reached and is detained prisoner in a town distant only 300 miles from Embomma, on the Congo, about 70 miles from that river's mouth, whence assistance has been sent to him, so that he may be expected to have arrived at Embomma in a month or so from August 12th last, the date of the communication from that place. And whilst we are writing these lines, the African royal mail steamer Soudan brings the gratifying news (if only it be true) that "it is reported, among the natives at St. Salvador, that Dr. Livingstone was in the interior, about 30 or 40 miles from that place."

Before getting to the end of his volume, Mr. Kingston seems to have had a suspicion of his error in this respect; for he says—"Of course it is possible that the waters which flow out of this large unknown lake [in about 4° S. lat.], instead of running to the north-east into the Albert Nyanza, may have a westerly or north-westerly course, in which case, instead of making their way into the Nile, they may be feeders of the Congo river." And yet, in spite of this, he asserts, in the last page but one of his volume, that "Livingstone, undoubtedly, will have solved the problem of the sources of the Nile!"

In like manner, Mr. Kingston accepts Capt. Speke's imaginary discovery of the "Mountains of the Moon" in a "large crescent-shaped mass of mountains, overhanging the northern half of the lake" Tanganyika, although years ago this notion was exploded by Speke's leader, Burton; whilst the explorations of Livingstone and Stanley negative the existence of any such crescent-shaped, that is to say moon-shaped, mass of mountains, from which Speke assumed the name to be derived.

And here we must protest against the injustice done to Capt. Burton by Mr. Kingston in speaking of "Lieut. Speke and Lieut. Burton," and of their escort and servants having been "engaged by Lieut. Speke," as if he had been the chief of the East African Expedition, and Burton his subordinate. We adverted to this subject in our number 2309, of January 27th, 1872, when reviewing Capt. Burton's work on Zanzibar and noticing his well-founded complaint of having been unjustly accused of "envying his more fortunate fellow-traveller the brilliancy of an achievement which left him comparatively in the shade,"—namely, the separate discovery made by Speke, whilst under Burton's command, of the Victoria Nyanza. For, as he truly observed, "What interest can the leader of an expedition have in reducing his field of exploration, in not doing his best, in not discovering as much as Fate allows him to discover? May he not expect, like the general of an army, at least to

share in the glory won by the arms of his eutenant."

But, on the other hand, Mr. Kingston is unjust to Speke himself, who, though Burton's "lieutenant," was the actual personal discoverer of the Victoria Nyanza, of which lake Mr. Kingston says, "It has since been proved to be only one, and the least considerable, of the sources of the White Nile, by the late discoveries of Baker and Livingstone." We should like to know what Col. Grant says to this.

Before quitting the subject of Mr. Kingston's injustice to African travellers, we must allude to the omission, in the summary at the end of his volume, of the names of Krapf and Beke, who preceded Mansfield Parkyns and Stern, and who both penetrated further into Abyssinia, and know more about that country, than either of them.

After the enumeration of grave errors like these, it would be a work of supererogation to dwell on such absurdities as the placing, on p. 228, of a *Bactrian* camel to illustrate Dr. Barth's travels in Central Africa, the repetition of Capt. Speke's crudities respecting the derivation of the negro king, Rumanika, and his race, from the Christian Abyssinians, and the statement that Dr. Vogel "succumbed to the climate," when the fact is notorious that the unfortunate young man was put to death by order of the Sultan of Waday. We repeat that Mr. Kingston would do better to stick to works of pure fiction.

*The French Humourists, from the Twelfth to the Nineteenth Century.* By Walter Besant, M.A. (Bentley & Son.)

MR. BESANT, who is already favourably known to the public by his 'Studies in Early French Poetry,' mars some of his work by disparaging the labours of others in the same field, or even in wider fields of literature. It would be more graceful to be silent than to censure ungenerously Prof. Morley and Mr. Thomas Wright. It is to be regretted, too, that Mr. Besant should go out of his way to smite men whom the public have placed lower than their pretensions, yet who, nevertheless, are entitled to some courtesy, after the critics have done their duty by consigning them to their proper niches in the Temple of Fame, or far away from it. Enough and more than enough of rough joking has been gone through, of which Mr. Martin Tupper has been made the butt. The *Athenæum* was the first, the most impartial, and also the sternest, perhaps, of Mr. Tupper's censurers; but we do not the less regret to find Mr. Besant step aside from the company of French humourists to assail an English writer with such a remark as the following:—"People like best to read something just a little above their ordinary stratum of thought. Hence you get a sort of pyramid of popularity, at the base of which is Tupper." We ask, what has this to do with Montaigne? Perhaps Mr. Besant has lived so long among those French humourists, that he has become imbued with their feelings, and has caught something of their audacious outspokenness. They never spared anybody, however high or low. They did not even spare themselves. The earliest of them spoke, sang, and wrote like chartered libertines. No Court Fool had freer licence. Their only peril was in deal-

ing not over-nicely with the Church; and how they disregarded the peril, and more or less gaily dodged in and out of the way to avoid the consequences, may be seen again and again in Mr. Besant's pleasant and instructive pages.

Within the limits of some 450 of these pages, the author gives us nineteen chapters, beginning with a light glance on the light subject of the Chanson, and ending with Béranger. Sufficient reasons are assigned for not including Clément Marot and Voltaire among the humourists treated of in this volume. There is a goodly company without them, of Trouvères, of the authors of the 'Romance of the Rose,' Deschamps, Rabelais, Montaigne, and the political satirists, especially the authors of the 'Satyre Ménippée,' which dropped among the French factions like a bomb-shell, when the succession to Henri III. was a subject of fierce agitation. After these, we come face to face with more familiar names, that is to say, more modern—Regnier and Saint-Amant, Voiture and Benserade, "the Parasites," Scarron, La Fontaine, Boileau, Molière, Regnard, Gresset, Beaumarchais, and, finally, Béranger, that minstrel of freedom who deified Napoleon Bonaparte. Here is a history of France told in a way not usually followed by historians, and it is well told by Mr. Besant. He has studied his subject, and he has proved himself to be qualified to give it clear expression.

We fully agree with him that "the French type for satire and humour has preserved one uniform character from generation to generation. In an unbroken line the writers are all the same." We are struck by the truth of this when reading Mr. Besant's translation of one of the Chansons of the Langue d'Oïl:—

Sweet Yolante, in her chamber fair,  
Bends at her work o'er shuttle and woof;  
Here golden threads, and a silk one there;  
But her mother chides her in bitter reproof:  
"Therefore, I blame thee, fair Yolante!"

Fair Yolante, thy mother am I,  
And so may speak as seemeth me good."  
"But mother, and mother, pray tell me why?"  
"Tell thee I will, as a mother should,  
Wherefore I blame thee, my child Yolante."

"But why, then, mother?" she smiling said;  
"Is it for work, or is it for play?"  
Is it for weaving the golden thread,  
Or is it for lying in bed all day?  
Wherefore chidest thou fair Yolante?"

"It is not for weaving the silk and the gold;  
It is not for work, it is not for play;  
It is not for sleeping when matins are told;  
But for whispering ever your lover gay—  
Therefore I chide thee, fair Yolante."

Whispering, child, with the County Guy;  
Whispering, laughing, when no one is near.  
Bitterly now doth thy husband sigh:  
Speak no more with him, daughter dear—  
Therefore I blame thee, fair Yolante."

"And if my husband himself should pray,  
And he and his kin all sorrow and sigh,  
Little care I, for I must say nay,  
And never cease loving my County Guy."  
"Therefore I blame thee, fair Yolante."

This may be very well matched by Béranger's 'Éducation des Demoiselles,' of which we have ventured to make the following translation. It will be seen that the Yolante of the Middle Ages is exactly represented by the demoiselle of the nineteenth century:—

A pretty place to learn, alas!  
Is Fénelon's dull stupid school.  
He talks of needlework and mass  
Mamma, the man is quite a fool.



A concert, a new play, or ball,  
Would teach us more than that, I know;  
And tra la la! the maidens all,  
Tra la la! they study so!

Let others work embroidery,  
A harp, mamma, were better, far,—  
That, with my master, I may try,  
The sweet duet from 'Armida.'  
I feel the fire my soul enthrall  
With which, of old, Renaud did glow;  
And tra la la! the maidens all,  
Tra la la! they study so!

Let others check the bills; I burn  
To have, mamma, an hour or two,  
And with my dancing-master learn  
A sweet, voluptuous *pas de deux*.  
My skirt's too long; lest I should fall,  
I'll take it up; it is too low;  
And tra la la! the maidens all,  
Tra la la! they study so!

Let others o'er my sisters watch!  
My drawing must go on, this year,  
Look, ma', how well the points I catch  
Of this Apollo Belvedere!  
What air of beauty; form how tall!  
How perfect these nude limbs do show!  
And tra la la! the maidens all,  
Tra la la! they study so!

And now, mamma, dear, after this,  
'Twere well if I could married be.  
Custom demands it, and there is  
Something more urgent still with me.  
The world, too, knows it, great and small,  
But laugh we at all that, you know.  
And tra la la! the maidens all,  
Tra la la! they study so!

Béranger's young lady was evidently formed to vex the soul of her husband, like wilful Yolande of centuries earlier; and to welcome, in place of the plumed and belted County Guy of the days of romance and guitars, any Parisian Guy who could tickle her ear by whispering soft nothings.

"They are all alike," says Mr. Besant of the Humourists—reckless, riotous, fearless—and yet doubtful, if not daunted, at the last. "When the last hour comes, they send for the priest" (the author is alluding to Marot, Villon, Henri Murger, men wide apart, as regards time), "and patch up a hasty peace with the Church. Good, easy-going French Church. She receives all these sinners on the easiest terms, gives them the kiss of a mother who only laughs at the follies of her children, and promises them before they go to bed, forgiveness, and a whole holiday for to-morrow." This, however, was hardly the case with all the offenders. The most Christian doctor, Gerson, declared that whoever possessed a copy of De Meung's portion of 'The Romance of the Rose,' ought to give it to his confessor to be burned. Gerson did not care if the audacious humourist had or had not repented in sack-cloth and ashes. There would be no more use in praying for him, he said, than there would be in praying for Judas Iscariot himself. Light-hearted Jean de Meung has lasted, nevertheless. Contemporary poets were to him "as the wood-pigeon to the nightingale." We make record of what Mr. Besant says, in addition, but we are not prepared to endorse the assertion without some reserve. "Charles of Orleans, Villon, Clément Marot, Rabelais, La Fontaine, Regnier, Molière, Béranger," all come down from him, in direct line, and were his literary children and grandchildren.

There is something melancholy connected with many of them. We doubt them, some of them, at least, as much when they are mirthful as when they are grave. We would

fain have had some belief in the sincerity of Rabelais, but we are compelled to come to the conclusion at which Mr. Besant has arrived, namely, that if Rabelais was, in any sense, a moral teacher, it would, nevertheless, have been well if his book, tied to a mill-stone, had been flung into the sea. "He destroyed effectually, perhaps for centuries yet to come, earnestness in France. . . I do believe that no writer who ever lived has inflicted such lasting injury on his country." The thing is the more melancholy to contemplate because these humourists had often a fine sense of what is noble in man, what is beautiful, even sublime, in creation. At the present day we could point to French novelists who have this double "humour,"—writers who plunge, and roll, and wallow in the utmost filth, or who are more repulsive still with their wicked suggestiveness, and who will suddenly purify themselves from this pollution, and pen idyllic stories exquisite for their beauty, and breathing a purity and freshness which seem half inspired. But this is soon understood to be a mere joke or caprice; and the creature who flashed for a moment upon us so like an angel of light, relapses into filth and darkness. They are, indeed, the children and the grandchildren of the ancient humourists. These last Mr. Besant occasionally describes in a line which is at once an epigram and a satire—sometimes cutting two ways. One instance of this is in his closing lines on Montaigne. "Montaigne died in the act of adoration. . . Cease to ask if the man was a Christian. Christian? There was no better Christian than Montaigne in all his century." Even if this be said in sober earnestness, it is as applicable as if it were truth in the guise of satire; and it says as little for Montaigne as for Montaigne's countrymen.

We are not in better company with Regnier, prince of satirists, whom Mr. Besant holds to be "incomparably superior" to Boileau, and in whom Sainte-Beuve found poetical affinities which rendered him akin to poor André Chenier, who had nothing in him at all of a satirical vein. Mr. Besant compares Regnier with Pope and Dryden, and in power of drawing portraits and being satirical, without being malicious and venomous, pronounces him to be "above" the two English poets. Regnier, it seems, worshipped our Lady of Passion instead of our Lady of Art; he had hardly the opportunity vouchsafed to Saint-Amant, who thought to make up for his very worldly rhymes by writing a sacred epic, 'Moïse Sauvé.' Mr. Besant says of this attempt, "the less said about the epic the better. Burns, indeed, might as well have tried to write an epic."

In the chapter headed "Voiture and Benserade," Mr. Besant says, "let us go into decent society." Does he remember Voiture's verses on the lady whose carriage and herself were overturned in the country? Was this trifling "elegant, innocent, and pure"? Was Benserade more decent, except in 'Job,' where he was dull? Sarasin's ode on 'Eve' is audaciously impudent, but it is not dull:—

Lorsqu'Adam vit cette jeune beauté,  
Fait pour lui d'une main immortelle,  
S'il l'aima fort, elle, de son côté,  
(Dont bien nous prit) ne lui fut point cruelle.  
Cher Charleval, alors en vérité  
Je crois qu'elle fut une femme fidèle.  
Mais comme, quoi ne l'aurait-elle été?  
Elle n'avait qu'un seul homme avec elle.

Or en cela nous nous trompons tous deux;  
Car, bien qu'Adam fut jeune et vigoureux,  
Bien fait de corps et d'esprit agréable  
Elle aimait mieux, pour s'en faire conter,  
Prêter l'oreille aux fleurettes du Diable,  
Que d'être femme et ne pas coqueter.

The "decent society" is illustrated by the cry of the ladies with reference to Bois Robert, when celebrating mass, "Look at him, his chasuble is made out of Ninon's petticoat!" Scarron is a gentleman compared with some of these witty blaspheming humourists; very superior to La Fontaine, who "deserted his wife and went after strange goddesses," who was always willing to live at other people's expense, and who did not compensate with his Fables for writing nasty tales in verse, in which he grew wickeder as he grew older. The *bon* La Fontaine is a stupendous impostor. Boileau is described as "not a poet," to which we do not assent. He was an honest man when he told Louis the Fourteenth that *he* was none: "Nothing can deter your Majesty: you wished to make bad verses, and you have succeeded!" In the chapter on Molière, Mr. Besant says that "Ninon de l'Enclos suggested the idea of Tartuffe," and, in a subsequent page, that "the great creation of Molière, his own undisputed character, is Tartuffe." Surely Mr. Besant must have forgotten M. Louis Moland's work, in which it is shown that Tartuffe is an adaptation (admirably done) of Aretino's 'Ipcrito,' to the French stage. Those who allow that Molière adapted numerous foreign plays to that French stage, generally maintain that he improved upon his originals. This, however, was not always the case. Any one who reads the famous soliloquy in Molière's 'Avaré' (1687), and compares it with the soliloquy from which it was stolen, in Jean de la Rivey's 'Esprits' (1576), must confess that the earlier author has not the worse of it. With Molière, Voltaire compared Regnard; and we are disposed to agree with his judgment, that "qui ne se plait point à Regnard n'est pas digne d'admirer Molière." Gresset is now only known by his charming 'Ver-Vert'; but we think of his comedy, 'Le Méchant,' as of Boileau's 'Lutrin,' that Mr. Besant erroneously disparages both. The author was a poor creature, who had not the courage of his own opinions; his best comedy has no lines that cling to the memory, as some of Molière's have, but there are worse pieces in the French *répertoire*.

Mr. Besant's volume closes with Beaumarchais (who invented Figaro and the United States of America!) and Béranger, who deified Bonapartism and Imperialism in some of his lyrics, and satirized the Bourbons in others, when M. Victor Hugo was hailing the birth of the Comte de Chambord as that of the modern saviour of France! Such things are among the traits of modern French humourists. Of the older gentlemen of this class, Mr. Besant has given us some interesting examples. It would require an encyclopædia to include the entire army of them, but he has made a judicious selection; and, saving the few shortcomings we have indicated and a few opinions which we cannot share, we can express for his volume nothing but commendation.

## OUR LIBRARY TABLE.

WE have this week upon our table two important contributions to Radical politics in Mr. John Morley's *National Education* and Prof. Thorold Rogers's *Cobden and Modern Political Opinion*. Prof. Rogers's volume, which is published by Messrs. Macmillan & Co., will be found most useful by the politicians of every school, as it forms a sort of handbook to Cobden's teaching. Mr. Morley's reprint of his articles in the *Fortnightly Review*, published by Messrs. Chapman & Hall, will be accepted by the advanced educational party as an answer to Dr. Rigg's late work. It is as brilliant a statement on the Radical side as could well be written, and will, doubtless, find a large number of readers.

THE Ashantee war has led to a republication of Mr. Bowdich's *Account of his Mission to Coomassie in 1817*. Messrs. Griffith & Farran are the publishers of this reprint, which at the present time will, no doubt, attract attention.

OF Messrs. W. & A. K. Johnston's *War Map of the Gold Coast and the Neighbouring Countries, with a Sketch-Map of Guinea, &c.*, we cannot speak at all favourably. It is almost entirely copied from the War Office Map and the Admiralty Chart, but this so mechanically that names on it are differently spelt according to which of those two documents they happen to be taken from. Thus we find the name of the very same river written both "Assini" and "Assinee," the two forms being in juxtaposition, the one on the coast and the other a little way inland! There are also numerous clerical or typographical errors; such, for instance, as "Maseri" for "Maferi." Indeed, so faulty is the map that it would seem as if the genius of cartography had quitted this time-honoured establishment, to go and nestle elsewhere. There is a general map of Africa in the margin, taken from the small atlas of the present Keith Johnston, but even this shows signs of hasty adaptation. For the "Sources of the Nile" are marked on it in 10° S. lat., as if it were intended that the heads of the rivers flowing into Lake Tanganyika and into Livingstone's lakes respectively were those of the Upper Nile; and yet at the same time they are all cut off from the basin of that river, Tanganyika being properly shown without any outlet to the north, whilst the lower Chambesi or Lualaba, after flowing northward as far as 4° S. lat., is deflected westward and southward as if it might possibly form the upper course of the Congo.

THE *Little Folks' Birthday Book*, compiled by C. B. and published by Mr. Nimmo, is a nice little collection of verses, from various writers, on Children, Child-Life, &c. The verses to which "Anon." is appended are, we suppose, by C. B. herself. They are usually doggerel of a feeble kind.

MESSRS. SMITH & ELDER send us a cheap and neat edition of *My Lady Ludlow, and other Tales*, by Mrs. Gaskell.—Messrs. Hurst & Blackett have added Sam Slick's *Americans at Home* to their "Standard Library."

MR. W. R. GREG has issued a third edition of his *Creed of Christendom* (Trübner & Co.), to which he has prefixed an Introduction of over ninety pages in length.

## LIST OF NEW BOOKS.

- Theology.**  
Bunyan's *Resurrection of the Dead*, 18mo. 1/6 cl.  
Clowes's (Rev. J.) *Outlines of Swedenborg's Doctrines, &c.*, new edit. cr. 8vo. 3/6 cl.  
Ireland's (Rev. R. H.) *Light from Calvary*, cr. 8vo. 2/ cl. limp.  
Lightfoot's *St. Paul's Epistle to the Philippians*, 3rd edit. 12/6 cl.  
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S. Gregory on the *Pastoral Charge*, the *Benedictine Text*, with an English translation by Rev. H. R. Bramley, 12mo. 6/ cl.  
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Christmas Carols, printed in Colours from Designs by Mr. and Mrs. T. Crispin, new edit. imp. 4to. 21/ cl.  
Collins's (J. C.) *Sir J. Reynolds and his Works*, folio, 5/ cl.

Jacquemar's (A.) *History of the Ceramic Art*, roy. 8vo. 12/ cl.  
Parker's (J. H.) *Introduction to the Study of Gothic Architecture*, 4th edit. 12mo. 5/ cl.  
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## Poetry.

Blagden's (I.) *Poems, with a Memoir*, 12mo. 5/ cl.  
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## History.

Constable (A.) and his *Literary Correspondents*, by T. Constable, 3 vols. cr. 8vo. 36/ cl.  
Marshall's (Edward) *Early History of Woodstock Manor*, 12/ cl.  
Patterson's (J. C.) *Life and Letters*, by C. M. Yonge, 2 vols. 30/.  
Russell's (Earl) *Essays on the History of the English Government*, cheap edit. 12mo. 3/6 cl.  
Russell's (Earl) *Essays on the History of the Christian Religion*, cheap edit. 12mo. 3/6 cl.

## Geography.

Harding's (J. D.) *Sketches at Home and Abroad*, roy. 4to. 42/.  
Ranken's (W. H. L.) *Domination of Australia*, cr. 8vo. 12/ cl.

## Philology.

Hjalftalin (J. A.) and Gondeis's (G.) *Orkneyinga Saga*, edited, with Notes, &c., by J. Anderson, 8vo. 10/6 cl.  
Sophocles, *The Text of the Seven Plays*, edited by L. Campbell, 12mo. 4/6 cl.  
Sophocles, *Œdipus Tyrannus*, with Notes by Campbell and Abbott, 12mo. 1/0 cl. swd.

## Science.

Airy's (G. B.) *Partial Differential Equations*, 2nd edit. 5/6 cl.  
Althaus's (J.) *Treatise on Medical Electricity*, 3rd edit. 18/ cl.  
Clarke's (W. E.) *Practice of Surgery*, 2nd edit. 12mo. 10/ cl.

## General Literature.

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LONDON: EDWARD STANFORD, 6 and 7, Charing Cross, S.W.

## OUR CAMBRIDGE LETTER.

OUR Vice-Chancellor, Dr. Cookson, Master of St. Peter's, resigned on Tuesday last, and was re-elected on the following day. In his address to the Senate, Dr. Cookson made special reference to a scheme which has been recently adopted by the University for "superintending by means of a Syndicate, certain lectures and examinations which it has been proposed to establish in some of the large towns in the manufacturing districts, in order to promote higher education among the various classes hitherto overlooked. The plan," we continue to quote the words of the Vice-Chancellor, "has not yet been fully tried, but funds have been raised and lecturers already appointed for one group of towns; and large classes have been formed in them. In one instance the number of pupils receiving instruction is about 500, and in another from 300 to 400. Such facts give promise of ultimate success." The Syndicate here referred to was originally appointed in the beginning of the present year to consider the subjects of certain memorials, which had been

received from several large centres of population, requesting the co-operation of the University in establishing a system of higher education in various parts of the country. A comprehensive list of questions was drawn up and addressed by the Syndicate to the memorialists and others. To these questions the Syndicate received answers from various quarters, and in May last reported to the Senate that they were "of opinion that these answers, taken in connexion with the original memorials, afford sufficient evidence of a demand for University teaching in several populous centres." They, therefore, recommended to the Senate, (1) that they should be "empowered to organize courses of lectures at a limited number of centres, and to make provision for holding such examinations as they may consider expedient, on condition that the requisite funds are guaranteed by the local authorities"; and (2) "that the powers of the Syndicate shall continue only till the end of the Easter term, 1875." This latter recommendation is in conformity with the method generally adopted by the University when taking up any new scheme, of trying the proposed plan, in the first place, for a limited term of years, and in a tentative manner. Particularly valuable information was afforded to the Syndicate in the whole matter by the North of England Council for the Education of Women, the body which first started the system of educational lectures for ladies which has spread so widely of late years, and whose experience in this matter was of assistance in guiding the Syndicate in drawing up the scheme, now in action in the towns of Nottingham, Leicester, and Derby. These three towns were the first to take advantage of the offer held out by the University. They sent a deputation to confer with the Syndicate, to make known the subjects which they most desired should be taught, and to say that they were willing to guarantee whatever sum the University should think necessary for efficiently carrying out the scheme. The deputation included among its numbers two representative working men. The result was that the Syndicate undertook to send teachers to these three towns during the present October term in "Political Economy," "English Literature," and "Force and Motion"; and during the next Lent term in "Astronomy," "Physical Geography," and "English Constitutional History." Examinations will be held after the conclusion of each term in the work done, open to any who have attended the lectures and classes, and certificates will be given to the candidates who manifest sufficient merit. The towns were required to make all local arrangements, provide lecture-rooms, and to pay the sum of 750*l.* to the University for the supply of the teaching and examinations for the two terms, besides paying expenses incurred by the lecturers in travelling between the three towns and in printing. The number of lecturers sent during the present term is three; and three others will be sent next term. Each lecturer holds a lecture and class in each town each week, this being rendered possible by the short distance at which the towns are from one another. Thus the political economy lecturer gives a lecture in Nottingham on Monday, in Derby on Tuesday, and in Leicester on Wednesday; and, returning on Thursday to Nottingham, holds a class there on that day, and in Derby and Leicester on the two remaining days of the week. The object of the class is to afford to those desirous of taking advantage of it an opportunity of pursuing the study further or into more detail; and every endeavour is made to make the lectures educational in their character by such means as setting papers and looking over exercises in connexion with them. From the beginning it was the desire of the Syndicate to provide for both sexes and all classes of the community, and the lectures are fixed at hours suitable respectively for working men, ladies, and young men engaged in business. In Nottingham nearly 400, most of whom are ladies, attend the lectures on English Literature; and nearly 500, most of whom are working-men, attend the lectures on Political



Economy. The fees charged have been left entirely in the hands of the local committees. In Nottingham, though small, they will more than cover the expenses. The charge there has been made five shillings for the lecture and five shillings for the class per term, excepting in the case of Political Economy, for which the charge is only half-a-crown. The lower charge in that instance is owing to the fact that the trades-unions in the town gave 60*l.* towards the scheme, provided one of the evening courses was made cheaper, so as to admit working-men more easily. A reduced fee is also charged to those engaged in teaching. The Syndicate is now drawing up a scheme of a similar character for Leeds, Bradford, Halifax, and Keighley, where the necessary funds have been also readily guaranteed. Another matter of interest connected with the subject of this letter is about to be brought before the Senate. Your readers are aware that candidates over eighteen are not admitted to the ordinary local examinations. In 1869 a system of examinations was devised by the University for women over eighteen years of age, and the Local Examination Syndicate, in whose hands has been the conduct of that examination, has reported in favour of the extension of this system to men over eighteen years of age, "believing that if the system were thus extended, it might be found to work advantageously with the system of lectures established under the superintendence of the University in some of the large towns of England." S.

## MESSRS. BLACKIE'S DICTIONARIES.

6, Paternoster Buildings, London, Nov. 7, 1873.

PERMIT us, through the columns of your journal, to call attention to various mis-statements of fact and misrepresentations that are made in the current number of the *Quarterly Review*. They occur in an article on "English Dictionaries," and refer to one of our well-known publications, 'Ogilvie's Imperial Dictionary, English, Technological, and Scientific, on the basis of Webster's English Dictionary.'

In the article in question (*Quarterly Review*, October, 1873, page 455), the Reviewer writes as follows:—"The 'Imperial Dictionary,' published in Scotland in 1850 and 1854, with a Supplement in 1855, is based on Goodrich's Webster, and introduced the plan, since so much followed, of illustrating a few words—one or two in a page, perhaps—with woodcuts."

The 'Imperial Dictionary' is based on Webster's Dictionary, not on Goodrich's Webster. Before the first copy of the latter work reached this side of the Atlantic about a third part of the 'Imperial' was already published. The publication of the 'Imperial Dictionary' in parts was commenced in January, 1847, and completed in January, 1850. Goodrich's Preface is dated September, 1847; Ogilvie's Preface is dated December, 1849. The latter therein informs us that the preparation of the work cost him "upwards of ten years of unremitting toil." How the Reviewer could suppose two such volumes to be produced in the interval of time between the dates of the two Prefaces, or in the short space of two years and three months, it is difficult to imagine. After the above extract, the next sentence reads thus:—

"Some words are omitted, and a number introduced, which, so far as a slight comparison serves us to judge, might as well have been left out, *dog-drawns, dog-legged stairs, glechoma, typhlops, Xangti* (this last a misunderstood reading of Shangti, the Chinese name of the Supreme Deity), &c."

The Reviewer here rather *naïvely* admits he has only made "a slight comparison" of the 'Imperial,' and this seems to be very literally the case. Ogilvie in his Preface informs us that he has added 15,000 words and terms to Webster; that is exclusive of 20,000 added in the Supplement, published some years later. A very "slight comparison," if made in a fair and unprejudiced spirit, ought to have taught the Reviewer that to designate such extensive additions of words as "a

number introduced," was in reality to be guilty of a direct misrepresentation. The next passage in continuation of the preceding extract reads as follows:—"It is in the philological part that the editor, Dr. Ogilvie, has made the largest additions, which, unfortunately, at once add to the bulk of the work, and subtract from its value. A quasi-theological speculation on the origin of language, in which an 'original Chaldee' is set up as a primitive tongue, whence both 'Shemitic' and 'Japhetic' languages are derived, serves to open an elaborate introduction of the crudest absurdity on the relations of language, and to display the state of knowledge which induced its author to tag on to the slight, but generally sober and reasonable, etymologies of shrewd old Webster, a collection of fancies below the level of a seventeenth century etymologist."

After perusing this very decided passage, you will hardly be disposed to credit the real truth that Ogilvie, in the philological part, made no additions to Webster. The results of Ogilvie's researches in philology make their first appearance in the 'Students' English Dictionary,' a work of much later date. The "Introduction" in the 'Imperial,' which the Reviewer characterizes so elegantly, was written by Noah Webster! as may be ascertained by reference to his Dictionary (New Haven), edition 1841. It was transferred without alteration, beyond the omission of a few sentences, to the 'Imperial'; that work, as the title-page expresses it, being based on Webster's Dictionary. This same Introduction is reprinted in Goodrich's Webster, 1847. Verily the Reviewer deserves credit for making the ingenuous confession that he had only made "a slight comparison" of the works he is criticizing. Though the Reviewer's acquaintance with the 'Imperial' is obviously very "slight," he has, presumably, made a careful study of Webster; for, it will be observed, that he characterizes Webster's etymologies with great precision as "the slight, but generally sober and reasonable etymologies of shrewd old Webster." What amount of study he has given even to Webster, will appear from our remarks on the next extract, which reads in sequence of the last one:—"We quote, we have scarce patience to criticize, a few examples of the rubbish which defaces these two pretentious volumes. The Biblical *corban* connected with the Latin *corbis*, French *corbeille*; *crony* with Arabic *karana*, to join or associate; to *pare* [really Latin *parare*], with Hebrew *bara*, to cut off" &c.

All these etymologies, thus characterized as "rubbish," &c., are the work of "shrewd old Webster," and not of "Ogilvie," as the Reviewer supposes. A very "slight comparison" of the two dictionaries would have revealed this fact to this remarkably impartial critic! So impartial, indeed, does he seem to be, that his praise or dispraise appears to be guided solely by the title-pages of the two works he criticizes. Passing over about fourteen lines, in which he further disparages the etymologies of "shrewd old Webster," while supposing that he is demolishing "the Imperial," we come to two sentences in which he vilipends another of our well-known and esteemed publications. They read as follows (p. 456):—"A concise so-called 'Students' Dictionary,' by the Editor of the 'Imperial Dictionary,' bears date as late as 1865. We warn the public in plain terms against these books, desiring to do all in our power to cause their prompt suppression."

Why the critic desires to have the 'Students' Dictionary' so promptly suppressed, he does not deign to say. Surely not on account of its connexion with the much maligned 'Imperial Dictionary,' for with that work its only connecting link is the editor. The 'Students' Dictionary' was written independently by Dr. Ogilvie himself, assisted by Mr. Wilson, the newest and best philological and other authorities having been made use of in its compilation. Has the critic really ever opened its boards at all? Had he done so, we should have expected him, in fairness, to note that the etymologies he has designated as "rubbish" are not repeated in this work, but are

replaced by others in harmony with modern authorities and with his own opinion of what ought to be, which was scarcely to be expected in a work like the 'Imperial Dictionary,' brought out above twenty-five years ago.

Such are some of the specimens of what is intended to pass for criticism from a quarter whence we should have expected something very different. And we may ask, what is to be thought of a writer who could pen the language contained in the preceding extracts regarding works of which he, as a critic, is so culpably ignorant, and who could use the pages of one of our principal reviews to attempt to lead public opinion by so grossly misrepresenting facts?

But every effect must have a cause, and a mystery may be explained if the proper key be found. Have we not the key to the opinions expressed respecting the 'Imperial Dictionary' and the 'Students' English Dictionary' in the concluding sentences of the Reviewer's article, which reads as follows (p. 481):—

"In the mean time it is desirable that the present needs of the average Englishman should be promptly supplied. He should be provided with a concise dictionary in a single volume, neither too heavy nor too costly, close shorn of superfluous detail and speculative fancy, registering compact precise information from the best sources, and always ready to keep him straight and firm in handling the most copious, versatile, and powerful language of the modern world."

These two sentences are quoted in the same number of the *Quarterly*, at the bottom of the second page of the announcements of "Mr. Murray's forthcoming works," under the advertisement of 'A Concise Dictionary of the English Language,' and they are followed by the announcement of 'A Students' and School-Room Dictionary.' May we not fairly ask if the article in the *Quarterly* on "English Dictionaries" was not written with a purpose of disparaging good dictionaries already in the market so as to clear the way for those that are now announced? May we not further ask if Mr. Murray gives his sanction to this mode of heralding his new publications, and if he intends to let the *Quarterly* degenerate into an organ of private puffery?

BLACKIE &amp; SON.

## MR. MILL AND THE ASSOCIATION FOR THE ORGANIZATION OF ACADEMICAL STUDY.

Hampstead, Nov. 10, 1873.

I SHOULD be glad to say a few words on two points in Mr. Mill's letter published in your issue of the 1st of November.

1. It is important to observe that Mr. Mill, writing quite apart from the controversy which has been raised about the resolutions passed at the Freemasons' Tavern a year ago, and having merely the report of the proceedings before him, interprets those resolutions as distinctly *excluding the attachment of teaching duties* to the careers of study which we propose to create out of the endowment funds of the old universities; and he mentions this as the one point in which he disagrees with them.

2. He regards it as impossible to get boards of electors to such careers who would not prefer "inoffensive mediocrities to men of original genius." And he seems to think that Mr. Darwin would have stood a poor chance of election if Cuvier had been a member of such a board. The only safeguard he can conceive is "a very strict competitive examination." But is it at all probable that Mr. Darwin, even in the old days of the *Beagle*, would have condescended to the test of a competitive examination, or that, if he had submitted to such an ordeal, he would have been at all certain of election?

With every respect for the memory of Mr. Mill, I venture to say that his letter shows that he had given to the psychological and practical aspects of this question of organizing careers for study as little consideration as his volumes on Political Economy show that he had given to its economical aspects. On this latter point I shall shortly have more to say elsewhere. But in the mean time I

would ask leave in a future number of the *Athenæum* to set out the means whereby the election to careers of study and research may be completely guarded against abuse, apart from the incumbrance of teaching, and without having recourse to the nugatory and depressing artifice of competitive examination.

C. E. APPLETON.

#### VOTING CHARITIES.

Royal Hospital for Incurables, Poultry, E.C.  
Nov. 11, 1873.

This institution has been mixed up, in a paragraph of your first article of Saturday last, with a statement from which I desire to disentangle it. You cite the case of a charity in which a subscription of one guinea confers one vote; this institution, in common with most of the so-called "Voting Charities," allows four votes in the year for a contribution of one guinea, *i.e.*, two at each half-yearly election. You go on to say that "a successful candidate" has to make sure of something like "4,000 votes"; from the enclosed register of the last election, you will observe that the successful candidates recorded from 1,111 to 1,899 votes. You further suppose a constituency of 20,000 voters. This institution numbers scarcely 10,000. I do not know the society whose returns warrant the above imaginary case. If the figures are intended to apply to this institution (which has been selected as an example of the alleged iniquities of the "Voting System"), I leave it to your readers to judge how far the case is overstated. If not, then you are bound to justify your assertion by naming the institution to which you refer, and which entitles you to make the above broad statement. In a later paragraph, *à propos* of the case of Mary Sadler, you represent 1,800 votes as the number necessary to secure election, and these are assessed at the value of 900*l*.

The average number polled by the successful cases at the last election was 1,438; on the above estimate of four votes for each guinea, the actual value would be represented by 360 guineas, or considerably less than one-half your estimate. Your readers must not for a moment understand that the votes needful to success really require the outlay represented; the votes of the subscribers are had for the asking; their equivalent has already been paid in the shape of annual and life subscriptions, the votes themselves being given away. The system, in general use, of carrying forward all votes, secures a rapid rotation of successful candidates; our own present rate is 25 per cent. per annum of the whole list of about 200. This rotation has, like every rule, its exceptions. In some instances the friends of a case, impatient of success, will incur a lavish expenditure, and they have their reward; in others, a case will linger upon the list through the inaction of its friends; yet even here I know numerous instances in which the very fact of friendlessness has gained the sympathy of complete strangers, and realized ultimate success—a result due to the beneficial arrangement by which candidates are permitted to make their condition known to the subscribers, without fear of breaking rules or incurring the penalty of exclusion.

It is to be regretted that the present question has been presented to the public in a manner so little calculated to lead to an unbiased judgment; pictorial writing and caricature have a legitimate field, but I is truly unfortunate when they are employed to the prejudice of an important question. It is still worse when statements and figures are given that cannot be referred to facts. Of this, the "Proceedings of the Charity Organization Society" at the head of your article are a lamentable illustration. Sir Charles Trevelyan, for instance, cannot forget how his famous case against the London Orphan Asylum was disproved in every particular by the official report of that Society; and the veracity of many of his statements, with respect to this charity, rests on no better foundation.

We do not fear facts; we court all proper inquiry. We are aware that no system is perfect,

but it does not appear that the leaders of the Charity Organization Society have yet shown us a more excellent way.

It does not even appear that the subscribers themselves are, as a body, concerned for a change; the Charity Organization Society have already tried the experiment of a plebiscite; their appeal last year was issued without the knowledge of the Treasurer and the Board of Management, gentlemen who might have been consulted on questions of fact, and to whose honour even our opponents might have trusted themselves. That appeal, though backed by statements and arguments wholly one-sided, yet commanded the attention of a mere fraction of the body of subscribers. Sir Charles Trevelyan states that this fraction was representative of the whole number, who are, therefore, declared to be in favour of a change. How long are we to be imposed upon by this transparent fallacy?

FREDERIC ANDREW, Secretary.

\* \* If Mr. Andrew will refer to our article, he will see that in the very paragraph of which he complains as an attack upon the Royal Hospital for Incurables, we especially disclaimed any reference to that Institution. Our illustration was, it is sufficiently obvious, intended to show in round numbers the way in which the voting system works. We are ready to admit that we put the hypothetical case of an Institution with 20,000 voters, whereas the Putney Hospital has "scarcely 10,000"; that we gave each voter one vote for his guinea, whereas at Putney he has four; that we supposed 4,000 votes to be needed to secure an election, whereas at Putney an election can be turned by from 1,100 votes to 1,800; and that we put down the total of votes as 50,000, whereas at Putney the 10,000 subscribers who have four votes for each guinea, must possess between them a total of votes which we hardly care to compute. Mr. Andrew's own figures tell more against him than do ours.

Mr. Andrew seems not to see that behind our figures principles are at issue, with which he does not attempt to deal. He directly questions the "veracity" of Sir Charles Trevelyan; and shows his conception of evidence by the assertion that the charges preferred against the London Orphan Asylum were "disproved in every particular by the official report of that Society." He, perhaps, is not aware that some of the most influential members of the Boards of the charities whose cause he advocates, as we have mentioned elsewhere, abandoned as untenable a system under which, to quote his own words, "in some instances the friends of a case, impatient of success, will incur a lavish expenditure, and they have their reward; in others, a case will linger upon the list through the inaction of its friends." We imagine that even Lord Salisbury himself, who speaks of the voting system as "befriending those who have many friends, and sending back those who have few friends unrelieved," would be quite content with Mr. Andrew's admission.

#### Literary Gossip.

STIMULATED by the successful issue of Mr. George Smith's explorations in the East, which were carried out at the cost of the *Daily Telegraph*, the Trustees of the British Museum have, it is said, determined to send Mr. Smith out again. This time the Trustees will defray his expenses.

THERE is in the press, a memorial volume of the late Principal Candlish, consisting of a select number of sermons (not hitherto published) preceded by a short biography. The volume is being edited by his son, Prof. James Candlish, of the Free College, Glasgow. It is expected to be ready in December, and will be published by Messrs. A. & C. Black.

MR. CHARLES REED, M.P., who at the Mansion House meeting took the side of the

obstructives, has written to the Lord Mayor, saying that the managers of the principal charities have consulted, and are prepared to adopt the "suggestions" of those who advocate reforms. Meanwhile a committee is being formed under the auspices of the Charity Organization Society for promoting the reform of the elections to charities, and many gentlemen of great influence have agreed to join it. The object will be to give information and divert subscriptions from the voting to the non-voting Institutions.

MR. G. H. LEWES's new book, which was originally to have been published by Messrs. Blackwood & Sons, is to be issued by Messrs. Trübner. We understand that in it the author endeavours to establish the creed of a philosophy founded on the Knowable, to the utter exclusion of what he considers the Unknowable.

MR. PEACOCK, the author of 'Ralph Skirraugh,' has a new novel nearly ready for the press, bearing the title of 'John Markenfield,' and touching upon many of the social and political questions of these latter days.

FINE copies of early block-books are every day becoming more scarce in the market, as they are eagerly secured by public libraries. We have just seen at a London bookseller's (Asher & Co.) a very fine copy of what is undoubtedly the first edition of the 'Biblia Pauperum,' only deficient of four leaves, which, however, have been supplied in fac-simile. The leaves are pasted together, as it was evidently the intention of the original publishers to do for all the copies: each leaf being printed on one side only, so that it might be pasted with the next one, to give the book a fair resemblance to a MS.; but, in this case, we miss at the back of each leaf the traces of the *frotton*, showing the way in which the book was printed. In the catalogue before us we find the date stated as late as 1460-1475, which is a recent German idea, and perfectly inadmissible. The first edition of the 'Biblia Pauperum' is a production of Dutch art, anterior to the invention of typography, and issued not later than 1440.

THE English Dialect Society has in type its first reprint of scarce old Provincial Glossaries, namely that of 1781, in 'A Tour to the Caves in the Environs of Ingleborough and Settle, in the West Riding of Yorkshire.' It contains, we see, an instance of the early change of *qu* to *wh*—"whaint" for "quaint," strange,—that Mr. Furnivall noticed as a peculiarity of the Lansdowne MS. of Chaucer's 'Canterbury Tales' (Temporary Preface, p. 64-8), which existed also in our Eastern counties, and by which we may possibly explain the verb *wite*, in a puzzling line in Chaucer's 'Miller's Tale,' l. 299: "Fro nightes mare/ the witē [or whitē] Pater Noster." May Pater Noster "quit or free" thee from the night-mare! "White, quit, free," is in Halliwell's Glossary, and "to *wite* þe from þe fende" is in Shoreham's Poems, p. 90.

MESSRS. MACMILLAN are about to issue a somewhat elaborate book on Technical Education. Each point of view is, we are told, fully discussed—the educational, the industrial and the scientific. The writer is Mr. Thomas Twining, Vice-President of the Society of Arts.

WE hear that there is but little prospect of



the appearance of a second volume of Col. Launn's *Life of President Lincoln*, owing to the absence of a sufficient demand for the first.

MR. HENRY SWEET has just suggested an ingenious explanation of the name of our Anglo-Saxon epic poem, which is called 'Beowulf' after its hero. Comparing this name with Cædmon's "beo-hata," applied to the "man of war," who led the Israelitish host from Egypt, and recollecting that while in warm countries a fierce warrior is called a "lion," in cold ones he would be called the lion of the north, a "bear,"—a name actually given to a Scandinavian king—Mr. Sweet sees in "beo-hata," the "bee-hater" or "persecutor," only a name for the hive-plundering bear. In "Beo-wulf" he sees "bee-wolf," the "bee-ravager" or "bear," a title of the highest honour in northern lands, as the "Lion" of the Tribe of Judah in southern. The compound "beo-piof," bee-thief, stealer of bees, occurs in Anglo-Saxon, but without a metaphorical meaning.

THE article in the current number of the *Westminster Review*, on 'The Mint and the Bank of England,' is, it is said, from the pen of Mr. Charles Pebody, author of 'Authors at Work.'

M. MOREAU, Conservateur-adjoint of the Mazarine Library, has been named Conservateur of the same establishment, in place of the late M. Philarète Chasles.

M. LORÉDAN LARCHEY has catalogued an almost unknown collection of valuable historical documents in the library of the Castle of Fontainebleau: 100 of them relate to the St. Bartholomew massacre; 300 to the year 1589; and several to Germany, England, Spain, and Poland.

## SCIENCE

*A History of the Mathematical Theories of Attraction and the Figure of the Earth, from the Time of Newton to that of Laplace.* By I. Todhunter, M.A. 2 vols. (Macmillan & Co.)

THESE volumes do not appeal to a large circle of readers; but by those capable of appreciating them they will be found replete with interest. Probably no man in England is so qualified to do justice to the theme as Mr. Todhunter. He remarks that it is a task hitherto unattempted; for "although much has been published on the History of Astronomy, yet the progress of the mathematical development of the principle of attraction has been left almost untouched." M. Gautier wrote, indeed, a mathematical treatise bearing on the history of physical astronomy; but it was specially on the problem of the three bodies, as applying to the lunar and planetary theories, and did not enter at all into the figure of the bodies, the principal subject of the present work.

"The first chapter," says Mr. Todhunter, "is necessarily occupied with Newton," whose 'Principia,' which he justly calls "the greatest work known in the history of science," was published in the year 1687. Its treatment of the problems now before us is worthy of the great name of its author, and recalls the remark of one of the Bernouillis in reference to his solution of a problem on a different subject—"ex ungue leonem." Especially striking, in the

then state of knowledge, is Newton's investigation of the figure of the earth, which he considered to be an oblate spheroid (Mr. Todhunter prefers the expression "an oblatum"), the compression of which he determined with considerable accuracy. No great addition was made to the theory of these subjects by the first generation after the publication of the 'Principia.' It is well known that the Cassinis were led, from the measurements of arcs of the meridian in France, to the erroneous conclusion that the form of the earth was not oblate, but oblong. The next real addition to theoretical knowledge was the memoir of Stirling, published in Volume xxxix. of the *Philosophical Transactions*, which appeared in 1738. His result seems to have been obtained independently by the great French mathematician, Clairaut, whose investigation was also more complete, and who in this, as in many other parts of physical astronomy, effected a great step in advance. About this time occurred the great measurements of arcs of the meridian in Lapland and Peru, which decisively settled the question of the oblate figure of the earth. Both these expeditions were undertaken under the auspices of the French Academy, the Peruvian party starting in May, 1735, that for Lapland in April of the year following. The success of the latter party in their difficult enterprise of measuring an arc, the base of which was 7,406 toises, chiefly on the frozen surface of the river Tornea, was greatly due to the skill and energy of Maupertuis; and he was congratulated by Voltaire on having thus "aplati les pôles et les Cassini."

The next great name in the history of the theories of attraction and the figure of the earth is that of Maclaurin, whose treatise of Fluxions appeared at Edinburgh in 1742. But it will be obvious that we cannot even mention the whole of the ground so ably surveyed by Mr. Todhunter in the volumes before us. A large part of the second volume is occupied with the important labours of Laplace, both those contained in his earlier memoirs, and those portions of the 'Mécanique Céleste' which relate to the subjects of the present history. These chiefly form parts of the first and second volumes of that immortal work, both which were published in 1799; something further, however, was added in the fifth volume, which did not appear until 1825. With this the period of history reviewed by Mr. Todhunter, strictly speaking, closes; but it appeared convenient to supplement it by a few chapters on the writings of those mathematicians, Poisson, Ivory, and Plana, who are naturally associated with their predecessors, especially Laplace. Some miscellaneous investigations are comprised in the last chapter, which finishes with a paragraph on the great American mathematician, Bowditch, whose name will be always associated with his edition of the 'Mécanique Céleste,' translated and enriched with notes. The termination of the work corresponds with a distinct boundary line in the subject; for more recent investigations present, as Mr. Todhunter well remarks, "indications of what may be more appropriately called new methods rather than mere developments of those already discussed."

To all mathematicians, as we have said, these volumes will be deeply interesting; and to all succeeding investigators, of the highest practical utility. We may join the author in

thanking the Syndics of the University of Cambridge, for their liberality in defraying the expense of printing a work which has occupied Mr. Todhunter during the greater part of seven years.

## PROF. CHEVALLIER.

THE death took place, on the 4th inst., of the Rev. Temple Chevallier, in the eightieth year of his age. He had been for many years Professor of Mathematics and Astronomy in the University of Durham; some time ago he resigned his chair, and it has recently become vacant again owing to the premature decease of his successor, Mr. Waymouth. Connected with the professorship is the superintendence of the Observatory at Durham, which was erected, principally by private subscription, in the year 1841. The observations there (a large part of which were of the newly-discovered minor planets) have been made by an Observer appointed by the Professor and resident at the Observatory. That office, during Prof. Chevallier's directorship, was ably filled by Mr. Carrington (so well known for his 'Redhill Catalogue of Stars' and his great work on the Solar Spots), Mr. Ellis (now of the Royal Observatory, Greenwich), and others.

The Professor himself (who took his degree at Cambridge as Second Wrangler and Second Smith's Prizeman in 1817) gave the most unremitting attention to the duties of his chair during his long tenure of it, which commenced in 1835. He had been Hulsean Lecturer at Cambridge in 1826-7; and continued afterwards to devote a considerable portion of his time to theological studies.

## SOCIETIES.

ARCHÆOLOGICAL INSTITUTE. — Nov. 7. — Sir S. D. Scott, Bart., V.P., in the chair.—The Chairman, in opening the new session, adverted to the Congress of the Institute held at Exeter, and the proposal there made to present the Corporation of that city with a chain of office for the Mayor. After referring to the decease of Dr. Thurnam, of Devizes, the Chairman touched upon Sir J. Lubbock's Bill for the Preservation of Ancient Monuments, the pith of which had been almost destroyed by the removal of the "compensation clause" at the instance of the Government. He trusted that next session would see the Bill passed in a better shape than at present. Two occasions for the exercise of the powers of this Bill had lately occurred—one, that was spoken of at the Exeter meeting, referring to the destruction of ancient stone monuments in the West of England, and a proposal to alter Bamburgh Castle, in Northumberland, into a convalescent home, in pursuance of a scheme of the Charity Commissioners. He trusted this scheme would not be carried out. Mr. Church exhibited sketches of the Stone Circle at Callernish, Isle of Lewis, upon the present state of which he made some observations; and the Chairman, Prof. Donaldson, and others, added some remarks.—Mr. S. Smith exhibited two silver pomanders, and read some 'Notes' upon the subject. He also brought two painted tiles, of the sixteenth century, found in London.—Mr. I. J. Rogers brought some ancient MSS., among which were a charter of privileges by Henry the Second to the monks of Mount St. Michael, Cornwall. This document has been presented by Mr. Rogers to the Public Record Office. The most curious of the other MSS. shown, were two deeds of the sixteenth year of Edward the Third, by which Sir Oliver de Carmynow gave the manor of Carmynow to his son Roger for life. The deeds were counterparts, one having the grantor's seal appended, the other having that of the grantee. They had been written on one piece of parchment, head to head, the space between them being filled with the letters A, B, C, D, E, F, G, H, and I, in capitals, and these letters had been cut through with an "indented" line on the day of the execution of the deeds. The arms of the Carmynows, borne upon the seals, which are identical with those

Sir R. Scrope in the famous "Scrope and Grosvenor" case, were the subject of many observations. — Mr. S. Bayley exhibited a padlock, probably of the fourteenth century, and numerous English coins lately found in the church at Swanscombe, Kent, or close to it. — Mr. Golding sent some drawings of ancient glass in various churches in Suffolk. — The Rev. W. J. Loftie sent a picture, formerly in the Chapel Royal, Savoy, and a reliquary, or portable shrine, of St. Louis, fifteenth century, upon which some observations were promised at the December meeting. — The Rev. J. G. Bailey read 'Notes on the History of the Hospital and Chapel of St. Bartholomew, Rochester,' where several architectural discoveries of interest had been lately made. The original building was believed to be the work of Bishop Gundulph.

ZOOLOGICAL.—Nov. 4.—Prof. Newton, V.P., in the chair.—The Secretary read a Report on the additions that had been made to the Society's menagerie during the months of June, July, August, and September, and called attention to two Argus Pheasants (*Argus giganteus*), from Malacca, presented by Sir H. Ord, and a pair of Ceylonese Jungle-fowls (*Gallus Stanleyi*), presented by H. Bayley, Esq.—Mr. G. D. Rowley exhibited a malformed variety of the Domestic Duck, and the Secretary a collection of fishes (containing six examples of *Ceratodus Forsteri*) made by Mr. Ramsay, in Queensland.—Letters and papers were read: from Mr. R. B. N. Walker, addressed to Dr. J. E. Gray, and communicated by him to the Society, respecting Mr. Walker's endeavours to obtain living gorillas for the Society's collection, —from Mr. J. B. Perrin, 'On the Myology of the Hoatzin (*Opisthocomus cristatus*)', —from Capt. R. Beavan, containing a list of fishes met with in the River Nerbudda, in India, —from Capt. Beavan, 'On certain Difficulties involved in the Acceptance of the Darwinian Theory of Evolution', —from Mr. M. R. Butler, 'On several New Species of Diurnal Lepidoptera', —from Mr. R. Swinhoe, 'On the Song-Jay of Northern China, with further Notes on Chinese Ornithology', —by Mr. P. L. Slater, 'On the Characters of Fourteen New Species of Birds, collected by Signor Luigi Maria D'Albertis during his expedition into the interior of New Guinea', —from Prof. J. V. Barboza du Bocage, 'On the Ground Hornbill of Southern Africa, the *Buceros carunculatus cafer* of Schlegel', —from Prof. Barboza du Bocage, 'On the Habitat of *Euprepes coctei*, Dum. et Bibr.', —from Surgeon-Major F. Day, 'On New or Little-known Indian Fishes', —from Mr. R. B. Sharpe, 'On the Contents of a Collection of Birds recently received from Mombas, in Eastern Africa', —from Mr. R. B. Sharpe, containing a list of a collection of Birds from the River Congo, —from Mr. G. B. Sowerby, jun., 'On Eleven New Species of Shells', —and from Dr. J. E. Gray, 'On the Skulls and Alveolar Surfaces of Land Tortoises (Testudinata).'

CHEMICAL.—Nov. 6.—Dr. Odling, President, in the chair.—The President delivered a short address, congratulating the Fellows on taking possession of their new rooms in Burlington House. —A paper was read, by Mr. D. Howard, 'On the Optical Properties of some Modifications of the Cinchona Alkaloids,' being an elaborate investigation of the variations in the rotatory powers of this class of bodies when examined by the polarimeter.—The other communications were, 'A Preliminary Notice of the Oils of Wormwood and Citronella,' by Mr. C. R. A. Wright, —'On the Estimation of Nitrates in Potable Waters,' by Mr. W. F. Donkin, —and a 'Note on the Action of Iodine Trichloride upon Carbon Disulphide,' by Mr. J. B. Hannay.

MICROSCOPICAL.—Nov. 5.—C. Brooke, Esq., President, in the chair.—A paper, by the Rev. W. H. Dallinger was read, describing some further researches made by himself and Dr. Drysdale on the development of certain Monads, in the course of which they had been able to trace the life-history of a species, although in their earliest

stages these organisms were so minute as to require an objective of one-fiftieth of an inch for their observation. A number of drawings accompanied the paper.—Mr. A. Sanders read a paper 'On the Art of Photographing Microscopic Objects,' in which he described a simple and successful process of manipulation, and showed how the most satisfactory results might be obtained without the aid of expensive and complicated apparatus: full details were given as to printing, toning, and enlarging, as well as obtaining the negatives.—A short discussion followed, in which Mr. Wenham, Dr. Matthews, the President, and Mr. Sanders, took part.—A paper was also read, by Mr. S. J. McIntire, entitled, 'Some Notes on *Acarellus*,' in which he minutely described a species found parasitic upon obisium, and which he believed to be identical with hypopus, described by Dujardin. The characteristics of another species were also detailed, and drawings in illustration of the paper were laid upon the table. Specimens, both mounted and alive, were exhibited under microscopes in the room.—Some photographs of *Naviculae* and *Amphipleura pellucida*, taken by Dr. J. J. Woodward, with a magnifying power of 1,380 diameters, were also exhibited to the meeting.

PHILOLOGICAL.—Nov. 7.—A. J. Ellis, Esq., President, in the chair.—The papers read were: 'On the Different Early English Versions of the "Cursor Mundi" or "Cursus o' World,"' by the Rev. Dr. R. Morris—

*Cursus o' world man aght it call,  
For almost it over-remnes all:*

contains the chief Old and New Testament stories, with some longer poems on the Virgin Mary, Hell, the Deadly Sins, Antichrist, &c. It has above 30,000 lines, and its four chief MSS. are: 1, Cotton Vespasian, A. iii., of a strong Northern type; 2, Göttingen MS., more Southern, probably written in Yorkshire, as its forms are identical with those of Hampole's 'Pricke of Conscience'; 3, Fairfax MS. (Bodleian Lib.), written in the West-Midland dialect, copied from a MS. of the Cotton type; 4, Trinity Coll. MS., in the ordinary East-Midland dialect of Chaucer's time, copied from a MS. of the Göttingen type. There is a fragment of the 'Cursor,' of the Cotton type, in a MS. in the Library of the College of Physicians of Edinburgh; two other and rather later MSS., like the Trinity one, in the College of Arms and the Laud collection in the Bodleian. The 'Cursor' was probably written in the Southern dialect, if the following passage refers to the whole work:—

*In other Inglis was it drawin;  
And turned to haue it til ur awin  
Language of the Northern lode,  
That can nan other Inglis rede.*

Alterations from the Cotton copy consist in: 1, Dialectic and difficult words translated accurately; the least amount of change being in Nos. 2 and 3, the greatest in No. 4 (Trinity); 2, Earlier expressions rendered by later ones, chiefly in No. 4; 3, Mistranslations of the original; 4, Alterations of whole lines. Specimens follow:—

1. Cotton	dill	tift	fire slaght
Fairfax	hide	wrozt	—
Göttingen	dill	don	leityng
Trinity	stille	don	leuemyng
2. Cotton	withewins	nith	—
Fairfax	famen	envy	—
Göttingen	emmis	ire	—
Trinity	—	ire	—
3. Cotton	all (such)	faredin	—
Fairfax	foude	deportyng	—
Göttingen	sulik	foreden	—
Trinity	slch	hate	—

*Bot he was merred of hys mint  
Ful son he fand un stern(s) stink.—(Gött. and Cott.)  
But he was merred of his wille  
Ful soome he fond and hit ful grille.—(Trinity.)  
Vte es he putt, wreched Adam,  
Of paradis pat riche hame.—(Gött.)  
Out is he put, Adam the wreched,  
Fro paradis fouly fleched.—(Trinity.)*

'On Chaucer's Prioress's Nun's-Chaplain,' by Mr. J. F. Farnival.—'On the Name Beowulf,' by Mr. H. Sweet.—'On some Peculiarities of the Creole Language,' by Mr. J. J. Thomas, a Creole gentleman of Port of Spain, Trinidad.—Mr. Thomas referred first, to the nature of Roman dominion and of West Indian slavery, to show

that the reproduction in the Romance dialects of so many of the features of the Latin, and, on the other hand, the incoherence, &c., of the Creole, were owing to the separation, in the case of those who framed the dialect, from the races whose speech they sought to acquire. He showed that the circumstances under which the Creole dialect arose were unfavourable to the adoption into it of an African element to any great extent. He divided the Creole dialect into four distinct varieties: Antillian, Mauritian, Cayennese, and Louisianian, and showed analogies between them and the Romance languages, of change and other peculiarities. Referring the dialect as a whole to its progenitor, the French, Mr. Thomas showed how the process of change, both in form and meaning, goes on, and pointed out the great philological value of a living dialect in which this process can be observed. He gave examples of consonant changes peculiar to Creole, and dwelt on and illustrated the effects of national temperament on the changing of the meaning of derived words, and the necessity of bearing this in mind in exegetical criticism. He showed, by examples from Creole, that the cases of "cleave," *hero*, and "cleave," *findo*; "lie," *mentiri*, and "lie," *jacere*, are not conclusive, unless, like them, words identical in form, but with opposite or different meanings, can be referred to distinctly authenticated roots. He gave some examples of Creole terms of derision, and of French words whose meanings in Creole have no sort of relation to the original import.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 11.—Mr. Hawksley, President, in the chair.—A Report was brought up from the Council, recommending the election into the corporation of two Members and thirty Associates, and stating that the following candidates had been admitted as Students of the Institution:—Messrs. W. Y. Armstrong, W. P. Costabadi, H. T. Crook, J. G. Cruickshank, W. B. Dawson, T. Edwards, M. P. Elliot, W. T. Foxlee, W. B. Godfrey, J. Hunter, H. D. Johnston, L. Lloyd, H. E. MacMahon, M. M. Minas, J. J. Mullaly, T. O'Hagan, H. C. Ferram, G. B. Reynolds, C. S. Rolfe, A. Ward, and N. Watts.—The paper read was, 'On the Design and Construction of Modern Locomotive Engines,' by Mr. J. Robinson.

ANTHROPOLOGICAL INSTITUTE.—Nov. 11.—Prof. Busk, President, in the chair.—Mr. P. A. Scratchley and Dr. D. Johnson were elected Members.—Mr. T. J. Hutchinson read a paper 'On Explorations amongst Ancient Burial-grounds, chiefly on the Sea-coast Valleys of Peru.' The Huacas or burial-grounds described in the paper were those on the coast-valleys between Arica and the Huatica Valley, close to Lima. The results of the author's examinations of the Pacha-Cámac inclined him to the belief that there were no evidences of either a temple of the Sun or a house of the Virgins there, as no proof exists, in spite of contrary statements, that the Incas ever occupied those valleys after they are said to have conquered the country. The colossal burial-mounds called Huacas in the Huatica Valley were depicted in the diagrams exhibited, as well as their dimensions, furnished from the trackings of Mr. Steer, a North American gentleman, who accompanied and assisted the author in his explorations. The strange peculiarity of those pre-historic earth-mounds arose from the fact of their terraces all approximating in their proportions to multiples of twelve.—Mr. F. Galton read a communication 'On a Method of collecting Anthropological Statistics from Universities, Schools, Factories, and other large Bodies of Children and Adults.'—Dr. Sims exhibited a flattened skull, found in Mameluke Island, Columbia River, and described in detail the practice of flattening the head in infancy among the native Americans.

#### MEETINGS FOR THE ENSUING WEEK.

Mon. Asiatic, 2.  
— Royal Academy, 8.—'Chemistry,' Mr. T. S. Barff.  
— British Architects, 8.  
Tues. London Anthropological, 7½.—'Red Men of North America,' Dr. Sims; 'Extracts from Foreign Correspondence,' 'Causes which determine the Rise and Fall of Nations,' Dr. T. Inman; 'Western Anthropologists and Extra-Western Communities,' Mr. J. Kains.



- Statistical, 74.—President's Opening Address.  
Civil Engineers, 8.—Discussion on Mr. Robinson's paper On Modern Locomotives.  
Zoological, 9.—Vegetarian Antiposon from Barraud's Inlet, British Columbia, Dr. E. L. Moe; 'Lampyris Victoria,' Dr. O. Finch; 'Two new Species of Butterflies from the Andaman Islands,' Mr. W. S. Atkinson; 'Notes on Entomology,' Part I, Dr. T. S. Cobbold; 'New Bird of Paradise of the genus Epimachus,' Mr. E. Ward.  
Met. Meteorological, 7.—Thunderstorm at Brighton, on October 8 1873, and its Effects, Mr. F. E. Sawyer; 'Considerations suggested by the Depressions which passed over, or near, the British Islands, during September, 1873,' Mr. F. Gaster.  
Geological, 8.—President's Opening Address.  
Luncheon, 8.—Monte Argentario, its Flora in July, Mr. Groves; 'Challenger Expedition—Bermudan Algae,' and 'Algae of Mauritius,' Dr. Dickie; 'Germination of Delphinium,' Rev. C. A. Johns.  
Royal Academy, 8.—'Chemistry,' Mr. T. S. Barff.  
Chemical, 8.—'Chemical Properties of Ammoniated Ammonia Nitrate,' Mr. E. Dwyer; 'Action of Hydrogen on Silver Nitrate,' Mr. W. J. Russell.  
Philological, 8.—'Some Corrections of the Text of Terence, especially in reference to Metre,' Prof. T. H. Key.

### Science Gossip.

In our notice of the late gallant discoverer, Sir Robert McClure, we expressed an earnest hope that the claims of his widow would not be overlooked. We are now happy to be able to announce that the application for a pension for Lady McClure has been favourably received.

We are informed that, after mature consideration, the Council of the Royal Society has resolved officially to join the Royal Geographical Society in urging upon the Government the importance of the scientific results to be derived from the despatch of an Arctic Expedition in 1874. The British Association has appointed a Committee for the same purpose. The Dundee Chamber of Commerce, representing the whaling trade, and the interests of the whole seafaring population of the west coast of Scotland, has also resolved to present a memorial to Government, strongly urging the practical value of the results of Arctic exploration.

We understand that the results of the work of the officers lately serving in Persia on the Eastern Boundary Commission, will be published next year, and that the necessary arrangements have been completed. The narrative will be by Sir Frederic Goldsmith, the Geographical Memoirs by Majors St. John and Lovett, and the Natural History and Geology by Mr. Blanford, of the Indian Geological Survey. The work will be illustrated by maps and by plates of new birds and reptiles, illustrating the little known and very interesting Fauna of Persia.

It had been thought probable (as was mentioned in the *Athenæum* of Feb. 22) that the periodical comet which was observed in April and May last and which was discovered at its previous appearance by Tempel at Marseilles in 1867, was identical with a cometary object seen by M. Goldschmidt at Paris on the 16th of May, 1855, whilst searching for the lost comet of De Vico. The question being important for the theory of Tempel's comet, has been carefully investigated by Dr. von Asten of the Pulkowa Observatory, by calculating an approximate place at the time of Goldschmidt's observation, allowing for the effects of perturbation, which enables him positively to decide that Goldschmidt's comet was not identical with Tempel's six-year-period comet of 1867. Neither, he remarks, can it have been identical with Comet II. 1873, which was discovered, also by Tempel, the 3rd of last July which, like the other, has a period of about six years; this latter conclusion had been previously arrived at by Mr. Hind.

A new comet was discovered on the 10th inst. by M. Coggia at Marseilles, in the constellation Hercules.

The opening address by the President, Mr. Albert J. Mott, read before the Literary and Philosophical Society of Liverpool on the 8th of October, was 'On the Origin of Savage Life.'

We have received the monthly record of the results of Observations in Meteorology, Terrestrial Magnetism, &c., taken at the Melbourne Observatory for March, 1873. The mean of the barometer for the month was 29.933 inches, the mean temperature of the month being 62.0; the quantity of rain which fell during the month being 1.836 inch.

Mr. R. BROUGH SMYTH has just issued his 'Reports of the Mining Surveyors and Registrars' of Victoria for the quarter ending the 30th of June, 1873. From this it appears that in the quarter 123,643 ounces of gold were produced from alluvial deposits, and 159,604 ounces obtained by quartz mining, making a total of 283,248 ounces, of which 276,462 ounces were exported. To this Report is appended a paper by Mr. H. Y. L. Brown, 'On the Koetong Tin-field,' situated some fifty miles up the river Murray. At the present time, when the tin mines of Cornwall are apprehensive of serious losses through the importation of Australian tin, this communication has an especial interest. We have also received a map of the Sandhurst gold-field, beautifully printed in colours, forming one of the geological maps constructed by Mr. Brough Smyth from the data furnished by the late Geological Survey of Victoria, which was, until it was discontinued, under the charge of Mr. Alfred Selwyn.

In the *Comptes Rendus* for October 13th, we find printed 'Études sur le Phylloxera,' by M. Max Cornu; and another paper, 'Sur la Production du Phylloxera du Chêne,' by M. Balbiani. These papers throw much light on the natural history of this insect, which is preying so destructively on the vines of France. In the *Comptes Rendus* of October 20, M. Max Cornu has a *mémoire*, 'Sur la Production des Galles dans les Vignes attaquées par le Phylloxera.'

Prof. J. PHILLIPS, of Oxford, announces that specimens brought up from the lowest part of the great Sub-Wealden boring are fragments of a marine deposit, containing fossils identical with certain forms known in the Kimmeridge clay. It appears from this evidence that the great upper clays of the Oolites have now been reached, although the boring has not passed through Portlandian beds or any of the shore-deposits of Oolitic age. The Professor expresses his belief that the explorers may hope to come upon paleozoic rocks at a moderate depth.

### FINE ARTS

IS NOW OPEN, THE SEVENTH EXHIBITION of the SOCIETY OF FRENCH ARTISTS. 168, New Bond Street. From Half-past 9 till 6.—Admission, 1s.; Catalogue, 6d.

EXHIBITION OF CABINET PICTURES in OIL, Dudley Gallery, Egyptian Hall, Piccadilly.—THE SEVENTH ANNUAL EXHIBITION IS OPEN DAILY, from 10 to 5.—Admission, 1s.; Catalogue, 6d. G. L. HALL, Hon. Sec.

ARUNDEL SOCIETY'S COLLECTION OF COPIES from the ANCIENT MASTERS, including the celebrated Altar-Piece by Memling, at Lubeck, ON VIEW daily at 24, Old Bond Street, W.

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIUM,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francisco de Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DORÉ GALLERY, 28, New Bond Street. Ten to Six.—Admission, 1s.

NOW ON VIEW, in the GALLERIES of Messrs. THOS. AGNEW & SONS, 5, Waterloo Place, Pall Mall, 120 ORIGINAL PAINTINGS by Edouard Frère.—Admission, 1s. (including Catalogue). Open from 10 till 5 o'clock.

*The National Memorial to H.R.H. the Prince Consort.* Illustrated. (Murray.)

THERE can be no doubt about the magnificence of this large folio. The printing is at once handsome, clear, and beautiful; the paper is of the best and thickest, of the finest colour and surface; the binding is English, in every sense of the term; that is, its workmanship is substantial, its materials excellent, and the taste shown in it is respectable. It is a solid, handsome "English" volume. The illustrations comprise chromo-lithographs, engravings in stipple, and woodcuts. The last, as is usually the case in this country, are the best. The engravings are not very inferior to the superior French work of the sort, and that is the best in the world; the chromo-lithographs, although rather hard and heavy, have no other faults. Mr. Murray has edited the text, and produced a history of the structure and its objects which is at once lucid, laborious,

and faithful. On looking at the result of the considerable cost which has been incurred in this matter, it is impossible to avoid wishing that other memorials had been as fortunate. What would we not give for such an account of Westminster Abbey, of Canterbury Cathedral, of York Minster!—nay, how much would we not give for a tenth part of such an account of the tombs of Queen Elizabeth, of Shakspeare, of Bacon, of Newton, or, indeed, of any of the British worthies whose effigies are, strangely enough, gathered round that of Prince Albert!

Of course the right persons to be represented in attendance on the late Prince were his real *entourage*, the men who worked with him, whether they still live, or have passed from the scene. There are not a few of the dead who deserve to stand where "Albert the Good" was intended to be commemorated, e.g., Mr. Francis Whishaw, formerly of the Society for the Encouragement of the Arts, Manufactures, and Commerce, with whom is said to have originated the idea of great exhibitions; and there is General Phipps, to say nothing of others, like General Grey, who served the Prince faithfully. Not one of these appears in the groups external to the base, or so-called "podium," nor is a statue of any one of them to be found, so far as we know, in the sculptures of the base, among the pinnacles, or under the canopy. Nor does it appear to us that there are spaces yet to be filled with statues of the surviving companions of the Prince; that is to say, of men who have deserved well of their country, and who ought not to be deprived of a share in the record because it was their good or ill fortune to survive him whose name has been a tower of strength unto so many of them.

When we miss those effigies of the dead, if not of the living, and find statues of Europe, Asia, Africa, America, to say nothing of Engineering, Manufactures, and what not, besides Astronomy, Navigation, Therapeutics, Toxicology, and, for what we know, Taxidermy, accompanied by Shakspeare, Josquin des Prés, Rameau, Mendelssohn, Beethoven, Vanbrugh, and some scores more of once real beings, benefactors of mankind,—the notion is almost irresistible, that to these even more than to the Prince Consort has this Memorial been erected. If such be the case, why not let it be known? Knowledge of the real intention of the builders of a national monument is essential to criticism of its character, as knowledge of its subject is invaluable in judging a picture, and indispensable in forming opinions about statuary.

Thus much about the execution of the task which Mr. Murray has illustrated in a spirit of loyalty which is most honourable to him. The work has been done with the very best materials, and in the very best way, so that the book has a sterling look about it, which is pleasing to the eye and the mind of critics, too often pained by the difference between the promises and the performances of publishers and authors. Mr. Murray modestly styles himself the editor of the volume.

Whether there is, or is not, a public need for a magnificent volume to illustrate the Memorial in Hyde Park, or, indeed, any necessity for a volume on the subject, is not a question for our consideration. The list of "original subscribers" given with the book is so extremely short, that an ordinary person

might suppose that no "call" for such a work has been proved to exist. This is a matter that Mr. Murray alone is concerned with; our part is to examine the large volume before us, and to criticize in detail some of the more important elements of the structure which it illustrates, as we have already, and more than once, criticized it in general as a work of art, and as an expression of a sentiment which has undergone an extraordinary change since every means was taken to inflate it to the utmost. This change of sentiment makes people unjust to the memory of the cultured, well-meaning Prince, for whom a spurious enthusiasm desired something like an apotheosis.

We may now turn to our work. Generally of the volume, let us say that it contains architectural, sculptural, and constructive details of the building, with perspective views, sections, elevations, and plans. M. L. Gruner seems to have superintended the execution of many of the plates, while the engravers are more than one. The architecture we have already discussed, long before the building existed except on paper; and we see no reason for altering opinions which were not inspired by unqualified admiration. As for the sculptural groups, we are bitterly disappointed with the bigger statues, styled "Europe," "Asia," "Africa," and "America," respectively by Messrs. Macdowell, Foley, Theed, and Bell. What Prince Albert had to do with such emblems as these, and, consequently, where the sculptors were expected to draw inspiration, we cannot imagine, and we cannot be expected to wonder at the conventional, soulless, artificial, and poverty-stricken devices which these emblematical groups present. They have caused a lamentable waste of time and money, and they are in every sense utterly unsatisfactory, and inappropriate to the structure, the style, the site, and above all to the object of the Memorial. Bull, elephant, camel, and bison, respectively form a nucleus, so to say, for pyramidal groups of statues, so rapid and tame, that the very sculptors must have sighed over them. The one creditable statue, with something like life in it, is the figure of a merchant in Mr. Foley's "Asia"; on the other hand, there is another merchant in Mr. Theed's "Africa," who is distressingly poor. Why does the young woman in this group sit on the camel with so little life in her every limb? why is her face without a sign of energy? why, to be short, are all the groups so commonplace, so trivial? No canons of sculpture, Greek, Roman, Gothic, or Renaissance, require this, but indeed the very reverse of it. Yet here are four groups, containing a good deal of excellent marble, but not a particle of an idea, and, instead of it, in several cases, as in Mr. Bell's figures, the trick is used of setting the eyes to one still expression, as if stillness meant intensity. The statues are in stategy, artificial attitudes, which are worse than dull and soulless, void of vitality and invention, and as rapid as they are trivial. Had there been noble execution to atone for the lack of higher art, one might, perhaps, look upon the groups, as memorials of good art-craft, or, at least, of good sound, learned handicraft. We speak here, of course, of the sculptures themselves, not of the neat engravings by Mr. Holl. So little fine workmanship, however, is to be found here, that Mr. Foley's group alone

approaches the standard of tolerable sculpture.

An inner range of statues, which are adorned with the names and emblems of "Agriculture," "Manufactures," "Commerce," and "Engineering" (the last is, at least, a novel subject), are the works of Messrs. W. C. Marshall, Weekes, Thornycroft and Lawlor. These are four more pyramidal compositions—a statue stands in the midst of its sitting or kneeling fellows—but not one design, *i. e.* idea expressed. The nearest approach to inspiration and sculptural art is Mr. Weekes's figure of the strapping young woman with an hour-glass in her hand. Yet has any one the faintest idea what this can be intended, even after the fashion of emblems, to mean? In "Manufactures," why is the young female accompanied by an Herculean statue with the preternaturally small head? There is not a little sculptural grace and character in this female figure. She is well posed, and her draperies compose not badly. A tamer and more unreal young man than he with the book in Mr. Thornycroft's group of "Commerce," we do not know. Is he the ideal merchant's clerk of modern sculpture? He wears a nondescript tunic, and thrusts out his chest, and looks at nothing; indeed he may well be forgiven for doing that, as there is nothing for him to look at. The dominant figure in Mr. Lawlor's "Engineering" has more merit than most of its rivals, and her draperies are disposed in an artistic, if not in a very original mode. On the other hand, the remaining statues of this composition, one cannot say design, because there is no spontaneity in the group, are commonplace and lack vitalizing power.

The next series of plates in this volume represent the alto-reliefs of the base of the Memorial. The best of these are due to Mr. Armstead. They are excellent designs, and show a fine and high perception of what sculpture should be, knowledge of the limits and true nature of the art, manly feeling, and a simple and honest sentiment which, if it does not often rise to the level of poetry, is highly graceful, and genial. Mr. Armstead knows how to carve, and his carving is almost invariably first-rate, sound, learned, and sculptural. There is something pleasant in the idea of Shakespeare meditating with a smile on his lips, and eyes with a kindly light in them; also of Milton, standing, serious but not sad. Schiller attitudinizing with his cloak is rather humorous. Bach and Handel are engaged in argument, and Gluck seems to listen to the former's energetic speaking. This sculptor has formed a clear and coherent series of ideas about his subjects, the painters, poets, and musicians, for he has grouped them with very considerable skill—the poets about Homer, the painters about Raphael. The latter element of the frieze, as we must fain call it, is a remarkably fine example of composition, its lines combining to an extremely fine harmony, which is produced simply and yet with learning and care, the craft of which is as carefully concealed. The group of painters, Titian, Veronese, Tintoretto, Correggio, &c., is the best of all in these respects. It amply fulfils all the requirements of architectonic sculpture, combined with as much of freedom as is due to whatever there may be of the Gothic spirit in the design of the Memorial itself. This last peculiar feature is remarkable for its

absence in the exterior groups of sculpture—the "Europe," "Asia," &c.—which have been contrived in happy disregard of that primary canon of architectural design which demands something like harmony in the styles of a building and its enrichments. It would be hard to praise Mr. Armstead's sculptures too highly, whether as regards their design or their carving. They are the redeeming part of the Memorial so far as its execution is concerned.

There is considerable merit, with rather too much of picturesque character, in Mr. Philip's sculpture for the base, representing the architects and sculptors; his groups, although by no means without force, too often lack spontaneity and a centering incident and feature, devised to bring to a focus the ideas expressed by the respective statues. Too many pose themselves and "act," see Donatello, Bernini, Ictinus, &c. On the other hand, many of Mr. Philip's groups are capital, and some of his single figures are very good indeed. Mr. Philip is not a first-rate hand at drapery, but he is superior to some of his fellow carvers here.

We next come to the bronze statues by Mr. Armstead, figures which occupy the brackets, and represent Astronomy, Rhetoric, Chemistry, and Medicine. The figure of the last-named abstraction holds a long scroll, so long that irreverent persons might suppose it contains an unusually lengthy prescription. Astronomy contemplates a globe; Chemistry meditates, with a retort in her hands. All the figures are designed with originality, verve and grace; they tell their tales without attitudinizing or affectation. Their draperies are exactly what draperies should be, because each robe has been studied with care, its character is faithfully rendered, and the dress of each statue is distinct from that of the others, in character as in disposition. These seem to many, doubtless, simple matters, but modern sculptors so seldom attend to them, or their attempts are so rarely successful, that the engravings before us, and in a much higher degree the statues in question themselves, are remarkably attractive, simply owing to the spirit, "vitality," and aptitude of the draperies they display.

Mr. Philip's statues of Physiology, Philosophy, Geology, and Geometry, are spirited and graceful, but they are not without conventionality in their designing and execution. The draperies of these works are ably reproduced on antique models. This characteristic, although not otherwise objectionable, is slightly out of place when the statues in which it appears are closely associated with a monument of Gothic form. Mr. Redfern's statues, representing Christian Virtues, are of unequal merit, some of them, *e. g.*, that of Hope, are marked by a sentimental inspiration; others, *e. g.*, that of Charity, are much better, and decidedly above the average. The chromo-lithographs from mosaics in the tympana of the gables, representing Painting, Sculpture, Architecture, and Poetry, display a fine sense of the architectonic service for which they were designed, and rich, excellent, and varied colour. The other plates in this handsome volume comprise plans, sections, and elevations of details in the Monument. A chromo-lithograph of the statue of Prince Albert serves as a frontispiece to the work. Of this statue we are not able to write critically, because we have not seen it.



MUSIO

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—FORTY-SECOND SEASON.—FRIDAY NEXT, November 21, Haydn's Service, No. 1; Mendelssohn's 'Christus'; and Handel's Settings 'Te Deum,' December 5, 'Israel in Egypt,' December 12, 'Messiah.' Principal Vocalists, Madame Sherrington, Mrs. Suter, Madame Patey, Miss Enriques, Mr. Sims Reeves, Mr. Vernon Rigby, Mr. Suter, Mr. Thomas, Mr. C. Henry.—Tickets, 5s., 2s., and 10s. 6d., now ready.—Subscription for Series of Ten Concerts, admitting also to the Great Choral Meetings of 2,000 voices at Exeter Hall, and to the Handel Festival Performances at the Crystal Palace in June next. Stalls, 5s.; 2s.; 1s.; 6d.; 3d.; 2d.; and 1d. Office, 5, Exeter Hall.

MONTHLY POPULAR CONCERTS, Brixton.—Director, Mr. Ridley Prentice.—Second Concert, TUESDAY, November 18. Messrs. Holmes, Peze, Ridley Prentice, Minson, Miss Furdy, Mr. Law. Trio, D minor, Lady Thompson; Sonata, Op. 31, Beethoven.—Tickets, 5s., 2s. 6d., 1s.; of Mr. Ridley Prentice, 30A, Wimpole Street, W.

MR. WALTER BACHE'S TENTH CONCERT.—Conductor, Dr. Hans von Bülow (his only appearance as Conductor). Orchestra of 70 Performers. POEMES SYMPHONIQUES, 'TASSO' and 'ORPHEUS' (Libretti, St. James's Hall, THURSDAY, November 27, Half-past Eight.—Schubert Fantasia, Op. 12; Piano-forte Solos, Chopin, Raff, and Schumann. Piano-forte, Mr. Walter Bache. Vocalist, Madame Otto-Alviseben.—Stalls, 10s. 6d., 5s.; Balcony, 3s.; Admission, 1s.—Stanley Lucas, Weber & Co.'s, 54, New Bond Street; Chappell's, Oliver's, J. Cook's, Keith Frowse's, A. Hays's, and Austin's Ticket-Office, St. James's Hall.

M. GOUNOD'S 'JEANNE D'ARC'

M. JULES BARBIER, the author of the five-act tragedy 'Jeanne d'Arc,' may perhaps complain of our putting the French composer's name, and not his, at the head of this notice. But if M. Barbier should exclaim, "Alone I did it," musical amateurs and artists will maintain that M. Gounod has done something to ensure the triumphal reception, last Saturday, of the tragedy, which, be it thoroughly understood, is not an opera. It is a play with incidental music, such as Beethoven composed for the 'Ruins of Athens,' Mendelssohn for 'Antigone' and 'Athalie,' and even Weber for Schiller's 'Maid of Orleans.' M. Gounod has had himself experience in wedding music to popular plays, for instance to the 'Ulysse' for M. Ponsard, and recently to the 'Deux Reines' for M. Legouvé. It is possible that M. Barbier, who is the successor of Scribe as a librettist, may have had some doubts about the popularity of a new 'Jeanne d'Arc,' after the failure of so many previous authors. Rachel, in the zenith of her fame, could not sustain M. Soumet's version; but such an alliance, offensive and defensive, as that with M. Gounod, naturally doubled the chances of a victory. It is affirmed that M. Barbier's 'Jeanne d'Arc' has been in his portfolio or library for some years, but that he waited for a colleague of fame in the lyric drama. His cantata on the same subject secured, or helped to secure, the Prix de Rome for M. Serpette at the Institute. There is every reason to believe that M. Jules Barbier has exercised a sound discretion in taking M. Gounod as his partner; for, so far as the dramatic incidents are concerned, the French author's invention has not been overtaxed—he has been less venturesome than Schiller. Seemingly M. Barbier has turned to account the reverses of the war with Germany, by exciting sympathy for "La bonne Lorraine," as Jeanne was called; and as Domrémy, the place of her birth, remains French, and the commemorative monument raised in 1820 by Louis the Eighteenth has not been disturbed, the Galté audiences will have ample opportunity for being sentimental during the five acts and seven scenes of 'Jeanne d'Arc.' The *mise en scène* is worthy of the tact, taste, and intelligence which the Parisian managers generally display in the mounting of their spectacular pieces. The Chateau of Chinon, the Bridge of Orleans, the Cathedral of Rheims, and the old Market-Place of Rouen, where Jeanne is burnt, are fine specimens of scenic art. The costumes are varied and picturesque generally—some of them, perhaps, eccentric, but this was unavoidable. The acting was not very remarkable, but Mlle. Lia Félix as the heroine of course monopolizes the stage interest; and as the sister of Rachel she had her *beaux moments*, as in the exclamation "Avancez hardiment," and in the replies to the interrogatories of her accusers.

M. Gounod is fully qualified, both from his early schooling and from his own style, to deal with the devotional portions of the score. Nor has he failed to note, with a decided type, the scenes of secular interest, such as the flight of the peasants

of Lorraine from their invaders. Here, as in his cantata 'Gallia,' his nationality has inspired him in the chorus, "Nous fuyons la patrie," in E minor. It will, however, be in the celestial music, which is presented first in the Chaumière at Domrémy, again in the Prison of Rouen, and, finally, in the public square of the Market-Place, where Jeanne d'Arc is burnt, the seraphic strains being heard as the flames and smoke of the stake ascend, that the genius of the composer is most prominent. If he has not produced a Coronation March like that of Meyerbeer in the 'Prophète,' nor a Death March so thrilling and appalling as that of Halévy in 'La Juive,' M. Gounod has been vivid and dramatic in his settings. The heroic chorus in the second act, "Dieu le veut," will, from its martial attributes, generally be encoired. The *divertissement* music has been signaled by his using in it the piquant scherzo, "March funèbre pour l'Enterrement d'une Marionette," which created such a sensation at his concerts last season in St. James's Hall. We regret that this fanciful and ingenious movement has been turned to account in a ballet, as we hoped M. Gounod would have attached it to a full symphony. The orchestration in the 'Jeanne d'Arc' is replete with clever devices, and with points of varied excellence; M. Gounod has ably used the organ, and has not spared the brass instruments where the military situations called for their employ. Neither chorus nor orchestra at the Galté, although ably directed by M. Albert Vinentini, was so perfect as could be desired on the first night.

It is difficult to predict the position which the 'Jeanne d'Arc' of MM. Barbier and Gounod will permanently hold. It can only be given in a theatre where there are efficient operatic and dramatic companies; and, somehow or other, Joan of Arc has not been a successful subject when treated dramatically or when treated musically. Shakespeare, in the First Part of 'Henry the Sixth,' introduces La Pucelle and Charles the Dauphin; but the play has not been performed here for years. Schiller's tragedy is rarely seen in Germany. Composers have fared badly with Joan of Arc. There have been the operas by Kreutzer (of 'Lodoiska' and 'Paul and Virginia' memory), by Carafa, by Vaccaj, by Pacini, by Balfe, by Verdi, but not one of their settings has lived. The experiment was tried, at the Italian Opera-house in Paris, of giving Verdi's 'Giovanna d'Arco,' produced in Milan in 1845, with Madame Adelina Patti in 1868; but the lady failed as signally in the part as she has done in Valentina, in Meyerbeer's 'Huguenots'—a lesson for artists to adhere to their special school. Of the latest essay in this country to popularize Joan of Arc, Mr. Tom Taylor's arrangement of it, the *Athenæum* spoke at the time. It will now remain to be seen whether M. Mermet's music for the five-act grand opera, 'Jeanne d'Arc,' which was rehearsed for the first time on the morning of the night that the Grand Opera-house in Paris was destroyed by fire, will be more fortunate than the scores of his predecessors, for as his MS. was saved, it is intended to produce the work at the theatre where the national opera will be played until the new building is completed. At all events, the 'Jeanne d'Arc' of MM. Barbier and Gounod will fill M. Offenbach's theatre for some time to come. The composer has promised to produce his 'Jeanne d'Arc' music at his forthcoming concerts in St. James's Hall.

GLASGOW MUSICAL FESTIVAL.

AN afternoon performance of Handel's 'Messiah' last Saturday (the 8th) terminated the second musical festival in Glasgow. The singers were Mesdames Tietjens, Wynne, Patey, and Enriques, Messrs. Vernon Rigby, Lloyd, Santley, and Lewis Thomas. No congregation within the precincts of the severest Presbyterian church could be more devout than the hearers in the City Hall concert-room when listening to the score of the immortal oratorio of Handel. There are amateurs, however, who would have preferred the performance to have taken place in the noble nave of

the Glasgow Cathedral, which is at last to be provided with an organ, and to have a full choral service. From the screen to the western door there are some fifty yards, and as the aisles are narrow, and the clustered columns are not over massive, no finer locality could be found for the execution of a programme of sacred music than the "brave kirk" the preservation of which Sir Walter Scott, in 'Rob Roy,' makes Andrew Fairservice so graphically describe. There is some chance of the Cathedral being used for oratorio, for it is very doubtful whether the projected new music-hall at the west-end of Glasgow can be completed in time for the triennial gathering in 1876. It would be a pity to postpone the next meeting until the new building is ready; and the success of 1873 has been so decided, that it would be better to adhere to the original notion of having a festival triennially, and if the new Public Hall be not finished at the time, the Cathedral could be used.

When we look back upon the past week's musical doings in Glasgow, we feel bound to say a word in recognition of the tact and taste shown by the Executive Committee in their admirable administrative arrangements, in their courteous attention to the comfort of the visitors, and also in the general selection of the daily programmes. We know of no English festival where such a wide *répertoire* has been tried, one so free from sectarian spirit and from prejudice. The music of all schools, past and present, and, it may be added, "future," has been given; and the supporters of native talent ought really to be grateful, for besides the overtures of Sir W. Sterndale Bennett ('The Naiads') and of Mr. Sullivan ('Overture de Ballo'), two new works by English composers were produced. It was a bold step to introduce two movements of Schumann's B flat Symphony, the *entracte* by Herr Reinecke, from his opera 'King Manfred,' and Herr Wagner's overture to the 'Fliegende Holländer,' and the 'Lohengrin' Prelude. In the selection of the songs, it must also be remarked, there was evidently a desire to steer clear of the royalty system, and consequently, a better class of solos was sung by the leading vocalists.

The execution of the sacred and secular pieces has not been uniformly excellent, and it rarely is at any English festival, owing to the difficulty of securing sufficient rehearsals; but the precarious state of his wife, no doubt, affected seriously the powers of the local conductor, Mr. Lambeth. His friends affirm that he was not himself in the direction of the music, and that he did not reach the standard of efficiency which won for him such honour at the Festival of 1860. Under the untoward circumstances, criticism on certain obvious shortcomings and mistakes must be avoided. The executive triumph of the week was the extraordinarily effective *ensemble* displayed in Sir Michael Costa's first oratorio, 'Eli,' conducted by himself. On all hands, it was admitted that it was scarcely possible to conceive a finer performance of principals, band, and chorus. We know of one only which can be cited as its superior, and that was on the 29th of August, 1855, when this work was brought out at the Birmingham Festival, with Madame Castellan and Madame Viardot-Garcia, Mr. Sims Reeves, Herr Reichardt, the late Mr. Weiss, and Herr Formes. Some musical prophets of that period were singularly unfortunate when they predicted that the "operatic oratorio" would have but a short run. It is eighteen years since, and 'Eli' is more popular than ever. There is not a provincial town of note that has not performed it. It has spread far and wide, and it has been heard in Germany, the military bands of which play the 'March' frequently. 'Eli' was given in Dundee, and its reception there caused its importation to Glasgow, and also to Edinburgh. Its popularity arises from many causes, but the main one is the skill with which the interest of the vocal parts is maintained even in the most elaborate and ingenious accompaniments. It is throughout singable music; hence the favour with which the leading soloists and the chorists regard the oratorio. This supremacy of the voice

over orchestration is too often forgotten by composers, but the instrumentalists have their points, and material ones, too, in the musical painting. The organ part is more than usually prominent, and if it falls into such able hands and feet as those of Mr. Best, as at Glasgow, it is indescribably touching and impressive. The poem is, perhaps, somewhat straggling in its development, but the Book of Samuel can only be treated for oratorio purposes in detached scenes; but those of the dedication of the child to the Temple, and of his parental instructions, with the morning and evening prayers of the boy, have inspired the composer with musical imagery of the highest order. In striking contrast with the domestic interest are the martial music and the riotous revel. The situations are sometimes secular, and there are those who insist that revellers should sing psalm tunes and warriors defy in heavy chants. The composer of 'Eli' is devotional where the grandeur of the subject calls for a religious fervour, and he is vigorous where human passions predominate. He employs every kind of learned contrivance when it is called for in choral and orchestral combinations, but, at the same time, the melody of the Italian school is paramount over scholastic form in the descriptive colouring. The principals were Mdlle. Carola, Madame Patey, Mr. Vernon Rigby, Mr. Lewis Thomas, and Mr. Santley.

In the books of the oratorios the Committee begged the audience not to indulge in applause, and announced that they would not sanction any repetitions. They also expressed a hope that the hearers would not leave the hall while the concluding movements were in progress. During the week they found out that their appeals were totally disregarded. Such requests are simply ridiculous. Why are listeners to restrain their feelings, and to withhold approbation when pleased? The *encore* system has, no doubt, been abused, but it would be impolitic to abolish it altogether. We do not see why inferior or bad singers should be placed on the same level as those who excel in execution or are more remarkable for feeling. The exodus of audiences during a concert, or in the midst of a solo or movement, is certainly in the worst possible taste; but there will never be any remedy until the doors are locked, as in Germany, during the playing of a piece or the singing of a solo. Now, what happened at the Glasgow Festival? Sir Michael Costa, Mr. Henry Smart, and Mr. Lambeth were all called for at the close of their compositions, and all were warmly cheered. During 'Eli' *encores* would have been gladly heard by the audience for the *bravura* air, "I will extol thee," sung by Mdlle. Carola brilliantly; for the war-like tenor air, with chorus, "Philistines, hark," so vigorously delivered by Mr. Vernon Rigby; for the evening prayer, "This night I lift," so devoutly given by Madame Patey; for the air, "Although my house," so expressively delivered by Mr. Santley; for the splendid duet, for two bass voices, "Lord, cause thy face," so sympathetically sung by Mr. Lewis Thomas and Mr. Santley; and, finally, for the animated March, with its pronounced rhythm and martial spirit. All these numbers we have heard *encored* at Brighton, at Nottingham, at Northampton, at Birmingham, in London, and why not in Glasgow, where the applause sufficed to justify the re-demand?

It is not necessary to enter into further details with regard to Mr. Lambeth's cantata, "Bow down Thy ear," and Mr. Henry Smart's oratorio, 'Jacob,' as there is no reason, after hearing the public performance of both works on the 7th inst., to modify the opinions we expressed in last week's *Athenæum*. The last-mentioned production ought to have opened the concert, for, after the first part of 'Jacob,' the hall thinned rapidly, realizing the "Flight" in a rude fashion. The tenor air, "Oh! Thou that hearest prayer," so well sung by Mr. Lloyd; the contralto air, "Be thou patient," nicely given by Madame Patey; and the duet between Miss Wynne and Mr. Lloyd, "Tell me, oh! fairest of women," are three charming numbers.

Three fine instrumental displays were included in the schemes. Mr. Best performed on the organ, which, by the way, requires renovation,—a work by Handel, his Concerto in G minor, No. 1 (the first of the set of six concertos, played by Handel in 1733, at Covent Garden Theatre), and Bach's Gavotte and Fugue, in G minor, most masterly performances; and Messrs. Carrodus, Viotti Collins, Pollitzer, and Betjemann executed with skill and precision Maurer's well-known quartet for four violins—a show piece, which was once played in London by Sivori, Ernst, Joachim, and Vieuxtemps. There was one defect in the secular selections at the two concerts of the 5th and 7th inst., there were too many pieces accompanied by the pianoforte alone; and although these were played by Signor Randegger with great judgment, the orchestral accompaniments ought to have been used.

At a future Festival, the stringed band will, doubtless, be increased. The chorals have only to continue their practice under their zealous chief, Mr. Lambeth, who should try and increase the number of his altos, for, fine as the quality of their voices, they were, as we observed last week, not sufficiently strong numerically. The Glasgow Festival of 1873 will be agreeably remembered by the amateurs who were fortunate enough to be present, and the inhabitants, in their intercourse with strangers, strove, by hospitality and kind attention, to make the social reminiscences equally vivid. The Princess Louise and the Marquis of Lorne inaugurated the Festival, through which the Western Infirmary, it is expected, will be benefited financially.

## CONCERTS.

At the sixth concert of the Crystal Palace winter series, on the 8th inst., the most important item of the scheme was the first appearance this season of Dr. Hans von Bülow, who performed Beethoven's Pianoforte Concerto in E flat, No. 5, Op. 73. A more perfect performance of this noble work has never been heard. The German pianist, of course, has his own readings of Beethoven, based on the traditions handed down in Vienna, and his own conceptions of the composer's real intentions. This interpretation has many points that are intensely interesting, and it will not meet the approval of those who know nothing of Beethoven, nor of those who have been habituated to the mistakes of past players. It need scarcely be said, however, that the sympathies of the Sydenham amateurs were in Dr. von Bülow's favour. His execution, almost unparalleled for its precision in the most complex passages, made a great impression throughout the concert, and the recall of the artist to the platform was followed with prolonged cheering. Herr Manns conducted the concerto ably, adhering, as he was bound to do, to the views of the pianist, who infused his own colouring, and selected his own *tempi*, as a thorough musician should. There was another sensational event in the appearance of M. Gounod to conduct his own scena, "Abraham's Request," sung by Signor Gustave Garcia impressively. The same singer gave Herr Wagner's air, "O, Star of Eve" from the 'Tannhäuser,' accompanied by Mr. Dannreuther. The other vocalist was Miss Jessie Jones, a promising pupil of Signor Randegger, who was assigned the air "A qual furor," from Beethoven's 'Fidelio,' and Mozart's 'Lento il Piè.' The Symphony was Haydn's, No. 6 of the Solomon set, which pleased so much that the minuet was *encored*. The overtures were Cherubini's 'Faniska,' and the 'Leonora' No. 2 of Beethoven.

The programme of the first concert of the sixteenth season of the Monday Popular Concerts, contained Mendelssohn's String Quartet in E flat, Op. 12, Beethoven's Pianoforte Sonata in D major, Op. 10, No. 3, and the same composer's Sonata in A minor, Op. 23, for piano and violin, and Schubert's Trio in B flat, Op. 99, for piano, violin, and violoncello. The executants were Madame Norman-Néruda, Messrs. Riez, Zerbini, and Signor Piatti

(string), Herr Halle (piano); Miss Alice Fairman was the vocalist. Mr. Zerbini was the conductor.

## Musical Gossip.

ANOTHER English version of M. Charles Lecocq's 'Fille de Madame Angot' has been successfully produced at the Gaiety Theatre, with Miss Soldene as the actress, Mdlle. de Lange; Miss Annie Sinclair as Clairette; Mrs. Leigh as Amarante; Miss C. Vesey, Hersilie; Mr. E. D. Beverley as Ange Pitou; M. Félix Bury as Pomponnet; Mr. K. Temple as Larivaudière; Mr. Lewis, Louchard; Mr. J. G. Taylor, Trenitz. Mr. Farnie keeps pretty closely to the original drama; but he makes Mdlle. de Lange go in disguise to the market in the first act, and sing the Angot legend—not a bad notion, by the way. The artists are, on the whole, fairly successful, their chief error being on the side of exaggeration. The singing of Miss Soldene is animated; and of Miss A. Sinclair is particularly pleasing.

THE first concert of the Wagner Society was announced for last evening (the 14th), with Mr. Dannreuther as conductor, and Dr. Hans von Bülow as pianist, too late for notice in our present issue. For the same reason our criticisms on the second concert of the Royal Albert Hall Choral Society, on the 13th, are necessarily postponed. The oratorio promised was J. S. Bach's St. Matthew 'Passion-Music.'

MATTERS do not mend at the Italian Opera-house in Paris, as the Director is still in search of tenors and baritones. At present, Madame Kraus and Mdlle. de Bellocca are the chief attractions, but the subscribers are asking for novelties, the old *répertoire* being exhausted. The tenor, Signor De Bassini, of the San Carlo of Naples, is to be tried.

MISS FERNANDEZ (Mrs. Bentham), who sang at Drury Lane Theatre, at Her Majesty's Opera, has been singing in the 'Barbiere' as Rosina with success, under the Italianized name of Signora Cecilia Fernandez Bentami, in Ferrara.

M. RIVIERE has added an American contralto, Miss Antoinette Sterling, who pleases the Covent Garden audiences. M. Jullien's 'Army and Navy Quadrille' has been revived, as it is always sure to be at any promenade concerts.

It is to be hoped that the rumour of the production by the Sacred Harmonic Society of Mr. Macfarren's oratorio, 'John the Baptist,' this season, will be confirmed. The season begins next Friday.

THE future of the Grand Opera in Paris was undecided at the latest advices, but the notion of using the Châtelet has been abandoned, and the Salle Ventadour, where the Italian Opera is going on, may, perhaps, be engaged on the off nights, that is, Monday, Wednesday, and Friday. M. Garnier will be ready, he states, in six months, and the ministers will supply the necessary funds for day and night work. The Government, in the meanwhile, will pay the weekly salaries of the artists and officials of the Rue Lepelletier. M. Halanzier will retain the Directorship, and no subscription will be required to aid the sufferers. Mr. Gye and Mr. Mapleson, when they were burnt out at Covent Garden and Her Majesty's Theatre, would have been glad to have had the national resources at their command.

REFERENCE has been made at various times in these columns of the praiseworthy exertions of Mr. Rea, of Newcastle-upon-Tyne, to improve the musical taste of that large town. He has just completed his eighth annual series of twenty-five orchestral concerts, the programmes of which are on our table. Amongst the oratorios performed were Handel's 'Messiah' and 'Judas Maccabeus,' Mendelssohn's 'Elijah,' and Haydn's 'Creation,' besides the 'May Queen' of Sir W. S. Bennett, and instrumental works by Beethoven, Weber, Mendelssohn, Mozart, Schubert, Schumann, Haydn, Nicolai, Auber, Meyerbeer, Gounod, Wagner, Benedict, Liszt, Prout, Chopin, Sullivan, &c. Mr.

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Rea on the organ, Mr. Walter Bache on the piano-forte, Mr. Carodus, violin, have been the leading solo instrumentalists; and amongst the vocalists were Miss Edith Wynne, Miss R. Hersee, Miss Banks, Mlle. Gaetano, Miss Palmer, Miss D'Alton, Miss M. Severn, Messrs. Rigby, Lloyd, W. Wells, Patey, Santley, &c. The inhabitants of Newcastle may consider themselves fortunate in having an enterprising and intelligent professor like Mr. Rea among them, who secures such good concerts at prices varying from threepence up to three shillings for admission; and it is gratifying to find that the concerts have been successful, as they, indeed, deserved to be.

The title of the opera produced in 1855 by Mr. Henry Smart, referred to in last week's *Athenæum*, was 'Bertha'; or, the Gnome of the Hartsberg.

The revival of Grétry's 'Richard Cœur de Lion' has been quite successful at the Théâtre de l'Opéra Comique in Paris, with M. Melchessédéc as the King, M. Duchesne as Blondel.

MADAME ADELINA PATTI'S re-appearance in Moscow, in Signor Verdi's 'Traviata,' was marked with as enthusiastic manifestation by the Russian amateurs as ever. Mlle. Albani has pleased the St Petersburg audiences in the last act of the 'Sonnambula.' Madame Penco has been cordially welcomed in 'Lucrezia Borgia.'

PACINI'S posthumous opera, 'Nicolo di Lapi,' has been successfully performed at the Rughiera, in Florence. The leading artistes being Signor Ronzi-Cecchi, the tenor Signor Augusti, and the baritone M. Hertz. A work of the same title, it was recollected, was brought out at Her Majesty's Theatre, by Signor Schira.

An orchestral composition by a Danish musician, Asger Hamerik, entitled 'Nordische Suite,' met with the approval of the subscribers to the Gurnich Concert, at Cologne, under the direction of Dr. Ferdinand Hiller.

HERR LOUIS GROSSMANN, in his new opera, 'The Genius of the Wojéwodes,' has gratified the amateurs of the Opera-house at Warsaw. We hear also of the success of a new Hungarian opera at Agram, by Smetana, called the 'Sold Betrothed.'

The last New York accounts state that Signor Campanini is quite the star of the Strakosch troupe. As Don Ottavio in 'Don Giovanni,' his singing of the two airs, 'Dalla sua pace,' and 'Il mio tesoro,' roused the Academy of Music audiences to enthusiasm. Mlle. Torriani was Zerlina, and Madame Nilsson, Elvira, one of her best parts. M. Maurel's 'Don Giovanni' was liked.

## DRAMA

THEATRE ROYAL DRURY LANE.—Sole Lessee and Manager, F. B. Chatterton.—On MONDAY, and during the Week, will be performed Shakspeare's Tragedy of 'ANTONY AND CLEOPATRA,' by James Anderson, Messrs. Ryder, H. Russell, A. Glover, Dolman, J. Morris, Thorne, and H. Sinclair; Miss Wallis, Mesdames Harriet Owen, Banks, Melville, Adeline Geddis, &c. To commence with a Farical Musical Ecceitricity, entitled 'NOBODY IN LONDON.' After 'ANTONY AND CLEOPATRA' a BALLET DIVERTISSEMENT, in which Miss Kate Vaughan and her celebrated Ballet-Troupe will appear. To conclude with a Ballet d'Action, entitled 'THE RIVALS.'—Prices, from 6s. to 5s. Doors open at Half-past 6, commence at a Quarter to 7. Box-Office open from 10 till 5 daily.

## THE WEEK.

HOLBORN.—'Les Sceptiques,' Comédie en Quatre Actes. Par Floicien Mallefille.

THE vogue obtained in Paris by the little Théâtre de Cluny is largely attributable to the success of two pieces produced in 1867 and 1868, near the commencement of its career, 'Les Inutiles,' of M. Cadol; and 'Les Sceptiques,' of M. Mallefille. Of these works 'Les Sceptiques,' which was first in order of production, is the stronger. A little too anxious, perhaps, to impress his moral, M. Mallefille has given his play a tragic termination, not wholly in keeping with the previous action. He has, however, obtained, without visible strain, some

effective and dramatic scenes; and he has written a work which, from a literary point of view, may claim a high position. Intended originally for the Comédie Française, by whom 'Le Cœur et la Dot,' of the same author, had previously been given, and, for no reason very easy to conjecture, refused by that distinguished body, 'Les Sceptiques' seems almost too important a work to be given on a small stage, or by second-rate actors. It has eight characters, if no more, in which room is afforded for fine acting; and two parts at least, those of the Duc de Villepreneuse and the Comtesse d'Apremont, call on the exponents for a remarkable union of powers. The scepticism M. Mallefille denounces is not the ordinary infidelity current in Parisian society. From theology doubt has extended to morals. Virtue, truth, purity—all on which men are supposed to build—are mentioned with a sneer by most who take part in the action of the play, and the only quality that remains to give society the kind of cohesion without which its continuance is impossible is a species of honour, frail at its best, and subject to so many influences and drawbacks, it is difficult to know when its protection can be claimed. In the beginning scepticism is its own punishment. Le Duc de Villepreneuse dares not marry the woman whose love he has secured, and whose life he has blighted. He leaves her, though his heart is distracted in so doing, for devotion and sincerity are, he thinks, impossible, and the woman who gave him her life gave it to his rank and not to himself. Around the duke, the centre of the orrery, circle smaller luminaries. Most share his convictions. The Marquis de Tresignan will not support the girl he loves, when a moment's cloud seems to rest upon her fame, although every action and word of her life speak her truth and purity; and the Comte d'Apremont, too old himself to carry into effect his system, encourages in the way of vice and heartlessness the younger men, whose misdeeds he envies but cannot rival. The catastrophe of the play is brought about when the Duke recognizes, in the Comtesse d'Apremont, the woman he had loved and quitted. Finding his old passion re-assert itself with redoubled fury, he strives to lead his friend's wife down the descent she had once found pleasant. In this attempt he fails, meeting with no treatment much more lenient than contempt. Though he cannot bring the Countess to his views, he can compromise her character, the result of his machinations being that the woman he loves is compelled, refusing his aid, to wander poor and disgraced from a home she had accepted as a refuge. In the end he saves her by committing suicide, and so rendering any fear of a renewal of intrigue impossible. The chief agent in the conversion, or the discomfiture of a sceptic, is always an *ingénue*: witness, among other instances, the Ursule Mirotet of Balzac. Two out of the three women M. Mallefille introduces—one of these of course the *ingénue*—are "on the side of the angels." There is, however, one man, a painter, not a statesman, who takes the same side, and is rewarded for his wisdom by obtaining the matrimonial blessings of which the others are unworthy. Pierre Froment, the painter, is a tamer and less cynical *Desgenais*, from 'Les Filles de Marbre.' The whole play, indeed, has in teaching, and in other respects,

a measure of resemblance to the writings of M. Barrière. Two comic characters which are introduced, a banker of conspicuous vulgarity and his wife, a woman his superior in all except moral respects, and in those about his equal, add greatly to the life of the play.

To present adequately a piece of this class taxes severely the resources of a small company. To find fault with the general interpretation would, however, be hypercritical. Many of the parts are well sustained. Among these are the *Sidonie Landurel* of Madame Wilhem, the *Pierre Froment* of M. Didier, and the *Marquis* of M. Bilhaut. M. Dalbert has neither force nor distinction enough for the *Duke*. Madame Emma Puget enacts fairly well the character of the *Comtesse d'Apremont*, but fails to look it. Her voice, not naturally musical, conveys at times only the pathos with which she strives to charge it. Mlle. Tholer as the *ingénue* has grace and refinement. The performance may, on the whole, be seen with satisfaction. What is most admirable in it is the *ensemble*. The manner in which, during the long disputes of the last act, the various characters compose, so to speak, the picture, and, without speaking a word, look the requisite part in the action, is a fine instance of the exercise of an art almost ignored in English acting.

## THÉÂTRE DU VAUDEVILLE.

AFTER a series of postponements, withdrawals, and other like proceedings calculated to stimulate to the utmost public curiosity, M. Sardou's drama of 'L'Oncle Sam' has at length been produced. Its success is assured. M. Sardou is far too good a tactician to provoke excitement on behalf of a work likely to breed disappointment. As a sketch of manners bordering upon caricature, however, rather than as a regular drama, 'L'Oncle Sam' is likely to maintain its hold. In this respect it resembles 'La Famille Benoiton' of the same author. Few people will be greatly interested in the family troubles of Uncle Sam or his sons, who provoke his admiration now by the dignity of their bankruptcies, now by their shooting with their revolvers. His three nieces, Sarah, Bell, and Betsy, are rather more interesting. The genuinely dramatic portion of the plot adheres to the fortune of Sarah, who is beloved by a Frenchman, the Comte de Rochemore. When the Count makes love to her, Sarah answers by talking business. She none the less completes her conquest over the heart of her Gallic admirer, and obtains from him a written promise of marriage. An untimely appearance of Uncle Sam and his stalwart sons leads the Count to believe he has been entrapped. He retreats, accordingly, from his contract, fights with one of the cousinly protectors of Sarah a duel after the American fashion with revolvers, and offers to pay for the damage he has done. "A combien évaluez-vous l'honneur de mademoiselle? Envoyez-moi la note; je paierai." But Sarah through all her defences of business has felt the dart of Cupid. When she sees her lover wounded, she tears the contract of marriage, and throws herself between him and the death with which he is menaced. This heroism wins her, of course, the prize she seeks, and the arrangements for marriage are forthwith resumed. There is, besides a shoal of episodic scenes, one important under-plot in the play, on which, however, it is needless to dwell. The secret of the hold obtained upon the audience must be sought in the clever satire upon American practices, the freedom accorded women and the like, it contains, and in the uniform wit of the dialogue. Something, moreover, must be accorded the performance, which was masterly. M. Parade as *Oncle Sam*, Madame Fargueil as *Madame Bellamy*, the

arbiter of the fortunes of all the characters, M. Abel as the *Comte*, Mlle. Bartet as *Sarah*, M. Saint-Germain as an election-agent, and M. Colson as a colonel, acted with admirable intelligence. For the minor characters, a number of pretty women had been obtained. The dresses were bright and tasteful enough to deserve separate mention. Nothing, in fact, had been forgotten, and all things conspired to render 'L'Oncle Sam' the most popular drama of the most popular of modern dramatists.

### Dramatic Gossip.

THE Haymarket Theatre re-opened on Saturday last with the 'School for Scandal,' Miss Robertson enacting Lady Teazle; Mr. Kendal, Charles Surface; Mr. Howe, Joseph Surface; Mr. Buckstone, Sir Benjamin Backbite; and Mr. Chippen-dale, Sir Peter Teazle. On Thursday 'The Overland Route' was revived. Rumour asserts that a series of old comedies will be played at this theatre before Christmas.

THE latter part of the present week has seen many changes at the London theatres. Miss Braddon's version of the story of 'Patient Griselle' has been produced at the Princess's; a new drama by Mr. Conway Edwards, entitled 'Our Pet,' has been given at the Charing Cross; an eccentric comedy of Mr. Latour Tomline's has been played at the Court; and a burlesque of Mr. Burnand's at the Opéra Comique. To-night the Queen's will re-open with Mr. Reade's drama of 'The Wandering Heir,' and Drury Lane will produce a new ballet.

THE death of Mrs. Ternan, the once popular actress, is announced. She will be remembered by old playgoers as Miss Jarman. She made her *début* at a very early age, and married Mr. Ternan, an actor and manager of the Newcastle-on-Tyne and other theatres. Of late years she was engaged with her daughters, the Misses Ternan, in the private theatricals organized by Mr. Charles Dickens. Mrs. Ternan died at Oxford, aged seventy-one.

THE latest revival at the Théâtre Français has been 'Le Village' of M. Octave Feuillet. 'La Nuit d'Octobre' and the 'Il ne faut jurer de Rien' of Alfred de Musset, are now constant features of the entertainment provided.

KRISTJEN OSTROWSKI, the Polish author, news of whose death reaches us from Paris, has contributed to the Parisian stage more than one successful drama, notably 'Francesca di Rimini,' given at the Porte Saint-Martin, and 'Griselde,' ou, la Fille du Peuple, presented at the Gaité. More than a score of dramas remain unacted, though some of them have been printed.

'LA CAMARRA,' a drama of M. Eugène Nus, the subject of which is a Sicilian conspiracy, has been produced at the Théâtre du Châtelet, with MM. Castellano and Montrouge and Mlle. Gérard in the principal parts.

THE third of Señor Perez Galdós's "Episodios Nacionales" has been published at Madrid. It is entitled 'The 19th of March and the 2nd of May'; and treats of the rising at Aranjuez, which caused the fall of the famous Godoy, Prince of the Peace, as well as the tragedy of the 2nd of May, 1808; each episode forms a separate volume. The earlier issues comprised 'Trafalgar' and the 'Court of Charles the Fourth.' Full of dramatic effect, these 'Episodios' are strictly historical, and the characters are drawn with power and accuracy.

TO CORRESPONDENTS.—Balliolensis.—W. P. S.—J. R.—S. M. D.—A. L. L.—H. H.—J. A. W.—G. L. B.—H. A.—H. T.—M. J.—Author.—H. S. S. Y.—R. H. D.—C. W.—T. D. N.—H. S.—received.  
W. N.—No.  
C. T. H.—Next week.

MR. VENABLES writes:—"My bad writing has rendered your courtesy in inserting my inquiry about a missing Monastic Chronicle almost useless. May I be allowed to say that the Abbey referred to is that of 'Louth Park,' not 'South Park,' and that the Chronicle in question was formerly was the Corporation Muniments of 'Norwich,' not 'Munich.'"

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